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Q. HORATII FLACCI

EPODON

LIBER

EDITED

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Q. HORATII FLACCI

EPODON

LIBER.

CARMEN I.

IBIS Liburnis inter alta navium,
amice, propugnacula,
paratus omne Caesaris periculum
subire, Maecenas, tuo.
quid nos, quibus te vita si superstite
iucunda, si contra, gravis?
utrumne iussi persequemur otium,
non dulce, ni tecum simul,
an hunc laborem, mente laturi decet
qua ferre non molles viros?
feremus, et te vel per Alpium iuga
inhospitalem et Caucasum
vel Occidentis usque ad ultimum sinum
forti sequemur pectore.
roges, tuum labore quid iuvem meo,
imbellis ac firmus parum?

comes minore sum futurus in metu,
qui maior absentes habet:
ut assidens implumibus pullis avis
serpentium allapsus timet
magis relictis, non, ut adsit, auxili
latura plus praesentibus.
libenter hoc et omne militabitur
bellum in tuae spem gratiae,
non ut iuvencis illigata pluribus
aratra nitantur meis
pecusve Calabris ante sidus fervidum
Lucana mutet pascuis,
neque ut superni villa candens Tusculi
Circaea tangat moenia.
satis superque me benignitas tua
ditavit: haud paravero,
quod aut avarus ut Chremes terra premam,
discinctus aut perdam nepos.

CARMEN II.

'Beatus ille, qui procul negotiis,
ut prisca gens mortalium,
paterna rura bobus exercet suis,
solutus omni fenore,
neque excitatur classico miles truci,
neque horret iratum mare,
forumque vitat et superba civium
potentiorum limina.

ergo aut adulta vitium propagine
altas maritat populos,
aut in reducta valle mugientium
prospectat errantes greges,
inutilesque falce ramos amputans
feliciores inserit,
aut pressa puris mella condit amphoris,
aut tondet infirmas oves;
vel cum decorum mitibus pomis caput
Autumnus agris extulit,
ut gaudet insitiva decerpens pira,
certantem et uvam purpurae,
qua muneretur te, Priape, et te, pater
Silvane, tutor finium.
libet iacere modo sub antiqua ilice,
modo in tenaci gramine:
labuntur altis interim ripis aquae,
queruntur in silvis aves,
fontesque lymphis obstrepunt manantibus,
somnos quod invitet leves.
at cum tonantis annus hibernus Iovis
imbres nivesque comparat,
aut trudit acres hinc et hinc multa cane
apros in obstantes plagas,
aut amite levi rara tendit retia,
turdis edacibus dolos,
pavidumque leporem et advenam laqueo gruem
iucunda captat praemia.
quis non malarum quas amor curas habet

vid. Odes XVII To Tyndari "Hic in reducta valle"

haec inter obliviscitur?
quodsi pudica mulier in partem iuvet
domum atque dulces liberos,
Sabina qualis aut perusta solibus
pernicis uxor Apuli,
sacrum vetustis exstruat lignis focum
lassi sub adventum viri,
claudensque textis cratibus laetum pecus
distenta siccet ubera,
et horna dulci vina promens dolio
dapes inemptas apparet:
non me Lucrina iuverint conchylia
magisve rhombus aut scari,
si quos Eois intonata fluctibus
hiemps ad hoc vertat mare;
non Afra avis descendat in ventrem meum,
non attagen Ionicus
iucundior, quam lecta de pinguissimis
oliva ramis arborum,
aut herba lapathi prata amantis et gravi
malvae salubres corpori,
vel agna festis caesa Terminalibus
vel haedus ereptus lupo.
has inter epulas ut iuvat pastas oves
videre properantes domum,
videre fessos vomerem inversum boves
collo trahentes languido,
positosque vernas, ditis examen domus,
circum renidentes Lares!'

haec ubi locutus fenerator Alfius,
iam iam futurus rusticus,
omnem redegit Idibus pecuniam,
quaerit Kalendis ponere.

CARMEN III.

Parentis olim si quis impia manu
senile guttur fregerit,
edit cicutis alium nocentius.
o dura messorum ilia!
quid hoc veneni saevit in praecordiis?
num viperinus his cruor
incoctus herbis me fefellit? an malas
Canidia tractavit dapes?
ut Argonautas praeter omnes candidum
Medea mirata est ducem,
ignota tauris illigaturum iuga
perunxit hoc Iasonem;
hoc delibutis ulta donis pellicem
serpente fugit alite.
nec tantus umquam siderum insedit vapor
siticulosae Apuliae,
nec munus umeris efficacis Herculis
inarsit aestuosius.
at si quid unquam tale concupiveris,
iocose Maecenas, precor,
manum puella savio opponat tuo,
extrema et in sponda cubet.

CARMEN IV.

Lupis et agnis quanta sortito obtigit,
tecum mihi discordia est,
Hibericis peruste funibus latus
et crura dura compede.
licet superbus ambules pecunia,
fortuna non mutat genus.
videsne, Sacram metiente te viam
cum bis trium ulnarum toga,
ut ora vertat huc et huc euntium
liberrima indignatio?
'sectus flagellis hic triumviralibus
praeconis ad fastidium
arat Falerni mille fundi iugera
et Appiam mannis terit,
sedilibusque magnus in primis eques
Othone contempto sedet.
quid attinet tot ora navium gravi
rostrata duci pondere
contra latrones atque servilem manum
hoc, hoc tribuno militum?'

CARMEN V.

'At o deorum quidquid in caelo regit
terras et humanum genus,
quid iste fert tumultus? et quid omnium

voltus in unum me truces?
per liberos te, si vocata partubus
Lucina veris adfuit,
per hoc inane purpurae decus precor,
per improbaturum haec Iovem,
quid ut noverca me intueris aut uti
petita ferro belua?'
ut haec trementi questus ore constitit
insignibus raptis puer,
impube corpus, quale posset impia
mollire Thracum pectora,
Canidia, brevibus implicata viperis
crines et incomptum caput,
iubet sepulcris caprificos erutas,
iubet cupressus funebres
et uncta turpis ova ranae sanguine
plumamque nocturnae strigis
herbasque, quas Iolcos atque Hiberia
mittit venenorum ferax,
et ossa ab ore rapta ieiunae canis
flammis aduri Colchicis.
at expedita Sagana per totam domum
spargens Avernales aquas
horret capillis ut marinus asperis
echinus aut currens aper.
abacta nulla Veia conscientia
ligonibus duris humum
exhauriebat ingemens laboribus,
quo posset infossus puer

longo die bis terque mutatae dapis
  inemori spectaculo,
cum promineret ore, quantum exstant aqua
  suspensa mento corpora;
exsecta uti medulla et aridum iecur
  amoris esset poculum,
interminato cum semel fixae cibo
  intabuissent pupulae.
non defuisse masculae libidinis
  Ariminensem Foliam
et otiosa credidit Neapolis
  et omne vicinum oppidum,
quae sidera excantata voce Thessala
  lunamque caelo deripit.
hic irresectum saeva dente livido
  Canidia rodens pollicem
quid dixit aut quid tacuit? 'o rebus meis
  non infideles arbitrae,
Nox et Diana, quae silentium regis,
  arcana cum fiunt sacra,
nunc, nunc adeste, nunc in hostiles domos
  iram atque numen vertite.
formidolosis dum latent silvis ferae
  dulci sopore languidae,
senem, quod omnes rideant, adulterum
  latrent Suburanae canes
nardo perunctum, quale non perfectius
  meae laborarint manus.—
quid accidit? cur dira barbarae minus

venena Medeae valent,
quibus superbam fugit ulta pellicem,
magni Creontis filiam,
cum palla, tabo munus imbutum, novam
incendio nuptam abstulit?
atqui nec herba nec latens in asperis
radix fefellit me locis.
indormit unctis omnium cubilibus
oblivione pellicum.
a a, solutus ambulat veneficae
scientioris carmine.
non usitatis, Vare, potionibus,
o multa fleturum caput,
ad me recurres nec vocata mens tua
Marsis redibit vocibus:
maius parabo, maius infundam tibi
fastidienti poculum,
priusque caelum sidet inferius mari,
tellure porrecta super,
quam non amore sic meo flagres uti
bitumen atris ignibus.'
sub haec puer iam non ut ante mollibus
lenire verbis impias,
sed dubius unde rumperet silentium
misit Thyesteas preces.
'venena magnum fas nefasque non valent
convertere humanam vicem.
diris agam vos; dira detestatio
nulla expiatur victima.

quin, ubi perire iussus exspiravero,
  nocturnus occurram Furor
petamque voltus umbra curvis unguibus,
  quae vis deorum est Manium,
et inquietis assidens praecordiis
  pavore somnos auferam.
vos turba vicatim hinc et hinc saxis petens
  contundet obscaenas anus;
post insepulta membra different lupi
  et Esquilinae alites,
neque hoc parentes heu mihi superstites
  effugerit spectaculum.'

CARMEN VI.

Quid immerentes hospites vexas canis
  ignavus adversum lupos?
quin huc inanes, si potes, vertis minas,
  et me remorsurum petis?
nam qualis aut Molossus aut fulvus Lacon,
  amica vis pastoribus,
agam per altas aure sublata nives
  quaecumque praecedet fera.
tu, cum timenda voce complesti nemus,
  proiectum odoraris cibum.
cave, cave: namque in malos asperrimus
  parata tollo cornua,
qualis Lycambae spretus infido gener
  aut acer hostis Bupalo.

an si quis atro dente me petiverit,
inultus ut flebo puer?

CARMEN VII.

Quo, quo scelesti ruitis aut cur dexteris
aptantur enses conditi?
parumne campis atque Neptuno super
fusum est Latini sanguinis,
non ut superbas invidae Karthaginis
Romanus arces ureret,
intactus aut Britannus ut descenderet
Sacra catenatus via,
sed ut secundum vota Parthorum sua
urbs haec periret dextera?
neque hic lupis mos nec fuit leonibus
unquam nisi in dispar feris.
furorne caecus an rapit vis acrior
an culpa? responsum date!
tacent, et albus ora pallor inficit
mentesque perculsae stupent.
sic est: acerba fata Romanos agunt
scelusque fraternae necis,
ut immerentis fluxit in terram Remi
sacer nepotibus cruor.

CARMEN IX.

Quando repostum Caecubum ad festas dapes
victore laetus Caesare

tecum sub alta—sic Iovi gratum—domo,
beate Maecenas, bibam
sonante mixtum tibiis carmen lyra,
hac Dorium, illis barbarum?
ut nuper, actus cum freto Neptunius
dux fugit ustis navibus,
minatus Urbi vincla, quae detraxerat
servis amicus perfidis.
Romanus eheu—posteri negabitis—
emancipatus feminae
fert vallum et arma, miles et spadonibus
servire rugosis potest,
interque signa turpe militaria
sol adspicit conopium.
at huc frementes verterunt bis mille equos
Galli canentes Caesarem,
hostiliumque navium portu latent
puppes sinistrorsum citae.
Io Triumphe, tu moraris aureos
currus et intactas boves?
Io Triumphe, nec Iugurthino parem
bello reportasti ducem,
neque Africanum, cui super Karthaginem
virtus sepulcrum condidit.
terra marique victus hostis punico
lugubre mutavit sagum;
aut ille centum nobilem Cretam urbibus,
ventis iturus non suis,
exercitatas aut petit Syrtes Noto,

aut fertur incerto mari.
capaciores affer huc, puer, scyphos
et Chia vina aut Lesbia,
vel quod fluentem nauseam coërceat
metire nobis Caecubum:
curam metumque Caesaris rerum iuvat
dulci Lyaeo solvere.

CARMEN X.

Mala soluta navis exit alite,
ferens olentem Maevium.
ut horridis utrumque verberes latus,
Auster, memento fluctibus!
niger rudentes Eurus inverso mari
fractosque remos differat,
insurgat Aquilo, quantus altis montibus
frangit trementes ilices;
nec sidus atra nocte amicum appareat,
qua tristis Orion cadit,
quietiore nec feratur aequore,
quam Graia victorum manus,
cum Pallas usto vertit iram ab Ilio
in impiam Aiacis ratem.
o quantus instat navitis sudor tuis
tibique pallor luteus
et illa non virilis eiulatio,
preces et aversum ad Iovem,

Ionius udo cum remugiens sinus
Noto carinam ruperit.
opima quodsi praeda curvo litore
porrecta mergos iuveris,
libidinosus immolabitur caper
et agna Tempestatibus.

CARMEN XIII.

Horrida tempestas caelum contraxit, et imbres
nivesque deducunt Iovem; nunc mare, nunc siluae
Threïcio Aquilone sonant: rapiamus, amici,
occasionem de die, dumque virent genua
et decet, obducta solvatur fronte senectus.
tu vina Torquato move consule pressa meo;
cetera mitte loqui: deus haec fortasse benigna
reducet in sedem vice. nunc et Achaemenio
perfundi nardo iuvat et fide Cyllenea
levare diris pectora sollicitudinibus;
nobilis ut grandi cecinit Centaurus alumno:
'invicte, mortalis dea nate, puer, Thetide,
te manet Assaraci tellus, quam frigida parvi
findunt Scamandri flumina, lubricus et Simoïs,
unde tibi reditum certo subtemine Parcae
rupere, nec mater domum caerula te revehet.
illic omne malum vino cantuque levato
deformis aegrimoniae dulcibus alloquiis.'

CARMEN XIV.

Mollis inertia cur tantam diffuderit imis
  oblivionem sensibus,
pocula Lethaeos ut si ducentia somnos
  arente fauce traxerim,
candide Maecenas, occidis saepe rogando:
  deus, deus nam me vetat
inceptos, olim promissum carmen, iambos
  ad umbilicum adducere.
non aliter Samio dicunt arsisse Bathyllo
  Anacreonta Teïum,
qui persaepe cava testudine flevit amorem
  non elaboratum ad pedem.
ureris ipse miser. quodsi non pulchrior ignis
  accendit obsessam Ilion,
gaude sorte tua: me libertina neque uno
  contenta Phryne macerat.

CARMEN XV.

Nox erat et caelo fulgebat luna sereno
  inter minora sidera,
cum tu magnorum numen laesura deorum
  in verba iurabas mea,
artius atque hedera procera adstringitur ilex,
  lentis adhaerens bracchiis:
dum pecori lupus et nautis infestus Orion
  turbaret hibernum mare,

intonsosque agitaret Apollinis aura capillos,
fore hunc amorem mutuum,
o dolitura mea multum virtute Neaera!
nam si quid in Flacco viri est,
non feret assiduas potiori te dare noctes,
et quaeret iratus parem;
nec semel offensae cedet constantia formae,
si certus intrarit dolor.
et tu, quicumque es felicior atque meo nunc
superbus incedis malo,
sis pecore et multa dives tellure licebit
tibique Pactolus fluat,
nec te Pythagorae fallant arcana renati,
formaque vincas Nirea,
eheu translatos alio maerebis amores:
ast ego vicissim risero.

CARMEN XVI.

Altera iam teritur bellis civilibus aetas,
suis et ipsa Roma viribus ruit:
quam neque finitimi valuerunt perdere Marsi
minacis aut Etrusca Porsenae manus,
aemula nec virtus Capuae nec Spartacus acer
novisque rebus infidelis Allobrox,
nec fera caerulea domuit Germania pube,
parentibusque abominatus Hannibal,
impia perdemus devoti sanguinis aetas,

ferisque rursus occupabitur solum.
barbarus heu cineres insistet victor et Urbem
eques sonante verberabit ungula,
quaeque carent ventis et solibus ossa Quirini—
nefas videre—dissipabit insolens.
forte quid expediat communiter aut melior pars
malis carere quaeritis laboribus:
nulla sit hac potior sententia, Phocaeorum
velut profugit exsecrata civitas
agros atque lares patrios, habitandaque fana
apris reliquit et rapacibus lupis,
ire pedes quocunque ferent, quocunque per undas
Notus vocabit aut protervus Africus.
sic placet, an melius quis habet suadere?—secunda
ratem occupare quid moramur alite?
sed iuremus in haec: simul imis saxa renarint
vadis levata, ne redire sit nefas;
neu conversa domum pigeat dare lintea, quando
Padus Matina laverit cacumina,
in mare seu celsus procurrerit Appenninus,
novaque monstra iunxerit libidine
mirus amor, iuvet ut tigres subsidere cervis,
adulteretur et columba miluo,
credula nec ravos timeant armenta leones,
ametque salsa levis hircus aequora.
haec et quae poterunt reditus abscindere dulces,
eamus omnis exsecrata civitas,
aut pars indocili melior grege; mollis et exspes
inominata perprimat cubilia.

vos, quibus est virtus, muliebrem tollite luctum,
  Etrusca praeter et volate litora.
nos manet Oceanus circumvagus: arva, beata
  petamus arva divites et insulas,
reddit ubi Cererem tellus inarata quotannis
  et imputata floret usque vinea,
germinat et numquam fallentis termes olivae,
  suamque pulla ficus ornat arborem,
mella cava manant ex ilice, montibus altis
  levis crepante lympha desilit pede.
illic iniussae veniunt ad mulctra capellae,
  refertque tenta grex amicus ubera;
nec vespertinus circumgemit ursus ovile,
  neque intumescit alta viperis humus.
pluraque felices mirabimur: ut neque largis
  aquosus Eurus arva radat imbribus,
pinguia nec siccis urantur semina glaebis,
  utrumque rege temperante caelitum.
non huc Argoo contendit remige pinus,
  neque impudica Colchis intulit pedem;
non huc Sidonii torserunt cornua nautae
  laboriosa nec cohors Ulixeï.
nulla nocent pecori contagia, nullius astri
  gregem aestuosa torret impotentia.
Iuppiter illa piae secrevit litora genti,
  ut inquinavit aere tempus aureum;
aere, dehinc ferro duravit saecula, quorum
  piis secunda vate me datur fuga.

CARMEN XVII.

Iam iam efficaci do manus scientiae,
supplex et oro regna per Proserpinae,
per et Dianae non movenda numina,
per atque libros carminum valentium
refixa caelo devocare sidera,
Canidia, parce vocibus tandem sacris
citumque retro solve, solve turbinem.
movit nepotem Telephus Nereïum,
in quem superbus ordinarat agmina
Mysorum et in quem tela acuta torserat.
unxere matres Iliae addictum feris
alitibus atque canibus homicidam Hectorem,
postquam relictis moenibus rex procidit
heu pervicacis ad pedes Achilleï.
saetosa duris exuere pellibus
laboriosi remiges Ulixeï
volente Circa membra: tum mens et sonus
relapsus atque notus in voltus honor.
dedi satis superque poenarum tibi,
amata nautis multum et institoribus.
fugit iuventas et verecundus color
reliquit ossa pelle amicta lurida;
tuis capillus albus est odoribus;
nullum a labore me reclinat otium;
urget diem nox et dies noctem neque est
levare tenta spiritu praecordia.
ergo negatum vincor ut credam miser,

Sabella pectus increpare carmina
caputque Marsa dissilire nenia.
quid amplius vis? o mare et terra, ardeo,
quantum neque atro delibutus Hercules
Nessi cruore, nec Sicana fervida
virens in Aetna flamma; tu, donec cinis
iniuriosis aridus ventis ferar,
cales venenis officina Colchicis.
quae finis aut quod me manet stipendium?
effare; iussas cum fide poenas luam,
paratus expiare, seu poposceris
centum iuvencos, sive mendaci lyra
voles sonari 'tu pudica, tu proba'
perambulabis astra sidus aureum.
infamis Helenae Castor offensus vice
fraterque magni Castoris, victi prece,
adempta vati reddidere lumina.
et tu, potes nam, solve me dementia,
o nec paternis obsoleta sordibus
neque in sepulcris pauperum prudens anus
novendiales dissipare pulveres.
tibi hospitale pectus et purae manus,
tuusque venter Pactumeius, et tuo
cruore rubros obstetrix pannos lavit,
utcumque fortis exsilis puerpera.
'quid obseratis auribus fundis preces?
non saxa nudis surdiora navitis
Neptunus alto tundit hibernus salo.
inultus ut tu riseris Cotyttia

volgata, sacrum liberi Cupidinis,
et Esquilini pontifex venefici
impune ut Urbem nomine impleris meo?
quid proderat ditasse Paelignas anus,
velociusve miscuisse toxicum?
sed tardiora fata te votis manent:
ingrata misero vita ducenda est in hoc,
novis ut usque suppetas laboribus.
optat quietem Pelopis infidi pater,
egens benignae Tantalus semper dapis,
optat Prometheus obligatus aliti,
optat supremo collocare Sisyphus
in monte saxum; sed vetant leges Iovis.
voles modo altis desilire turribus,
modo ense pectus Norico recludere,
frustraque vincla gutturi nectes tuo,
fastidiosa tristis aegrimonia.
vectabor umeris tunc ego inimicis eques,
meaeque terra cedet insolentiae.
an quae movere cereas imagines,
ut ipse nosti curiosus, et polo
deripere lunam vocibus possim meis,
possim crematos excitare mortuos
desiderique temperare pocula,
plorem artis in te nil agentis exitus?'

THE METRES OF THE EPODES.

Epodes I—X consist of an ordinary Trimeter Iambic (*Iambicus senarius*) followed by an Iambic Dimeter (*Iambicus quaternarius*), which constitutes the *versus* ἐπῳδός, from which the modern name 'Epode' is derived.

XIV and XV consist of a Hexameter followed by an Iambic Dimeter.

XVI consists of a Hexameter followed by a Trimeter Iambic.

XVII is all Trimeter Iambics.

XIII consists of a Hexameter followed by a *versus iambelegus:*

⏓ – ⏑ – ⏓ – ⏑ ⏓ | – ⏑ ⏑ – ⏑ ⏑ .

EPODE I.

'You, Maecenas, are about to risk your life for Caesar in a naval combat. What shall I do, to whom life without you is a burden? I will follow you to the world's end, for, though I can be of no service, yet at your side my anxiety will be less. Nor is my devotion due to hope of reward; I am already rich enough by your bounty and have no desire for splendour or wealth.'

It is generally assumed that Maecenas was not present at Actium, on the authority of Dio (51. 3), who states that he was left in charge of Italy; but the author of an elegy on the death of Maecenas (which Bücheler holds to be contemporary) de-

finitely states that he was present (*cum freta Niliacae texerunt laeta carinae, | fortis erat circum, fortis et ante ducem*), and this view is certainly in accordance with the language of this and the ninth Epode.

1. **Liburnis; propugnacula**] The fleet of Augustus consisted chiefly of the small, swift vessels known as Liburnian (see Dict.), which are contrasted with the huge, unwieldy galleons, with 6 to 9 banks of oars, which supported Antony. Cf. the contrast between the English and Spanish fleets in the case of the Armada.

5. 'to whom life, if ('tis mine) while thou livest, is delight, if otherwise, a burden.' **si contra** = *si te mortua*, but euphemistically avoids the ill-omened phrase.

7. **iussi**] 'at thy request.' Maecenas had clearly urged Horace not to come with him. **otium**, not 'idleness' but 'repose,' which he could employ in poetic pursuits, as opposed to active life or the 'toils' (*laborem*) of war.

9. **laborem**] sc. *persequemur*, 'or shall we follow up this toil (of war), ready to bear it with such resolve, as men not cowardly should bear it with?' In the answer *feremus* corresponds to *laturi* and *sequemur* to *persequemur* in inverted order (Chiasmus). Some remove the comma after *laborem* and harshly make *laturi* = *l. sumus*.

11. **te**] Note the emphatic position. **inhospitalem C.**, cf. Od. 1. 22. 6 n.

13. **sinum**] 'nook,' 'recess'; cf. Virg. G. 2. 122 *India... extremi sinus orbis*.

15. **roges**] 'should you ask.'

19. **ut...**] 'as a bird brooding o'er her callow young'; *assidens*, not actually 'sitting on,' as the next lines shew, but generally of the time when she is sitting.

21. **relictis**] dat. She 'fears more *for* them when left, though with them, they with her, she could aid no more (than if far away)'; lit. 'not likely, though present, to afford them present more aid.' Bentley objecting to the tautology of *adsit* and *praesentibus* read *non uti sit*, 'not that she is likely to help &c.,' but the repetition of the same idea emphasizes it, cf. Ter. Ad. 393 *quia ades praesens; 668 hanc sibi videbit praesens praesenti eripi;* Virg. Aen. 2. 225 *absens absentem audit.*

24. **in spem**] 'to further my hope,' Wickham.

26. **aratra nitantur**] 'my ploughs may struggle'; the ploughs are poetically said to do what the oxen drawing them do; *nitantur* suggests rich strong land. **meis** has much better authority than *mea*; cf. 2. 3 *bobus...suis*.

27. **pecusve...**] 'or my flocks before the dog-star's heat change from C. to L. pastures'; lit. 'take L. pastures in exchange for C.,' cf. Od. 1. 17. 2. Sheep were pastured in the plains of Calabria (Od. 1. 31. 5) or Apulia during winter, and driven up to the hills of Lucania in summer; cf. Ep. 2. 2. 177.

29. **superni**] 'lofty.' Tusculum, 10 m. S.E. of Rome, was on the summit of a mountain 2 m. above the modern *Frascati*; Cicero had a favourite villa there. **candens**, 'gleaming,' because built of marble. **Circaea**: because Tusculum was said to have been founded by Telegonus, son of Ulysses and Circe.

32. **haud paravero...**] 'I will never seek to have amassed wealth, either, like miserly Chremes, to bury it in earth or to squander it a dissolute rake.' **Chremes** (χρέμπτομαι, 'spit'), a common name of old men in comedy; here probably some old miser in a play of Menander. **discinctus**: the loose garb indicates the loose character. **nepos**: Orelli talks of grandsons being petted and so becoming extravagant, but the word has no connection with *nepos* 'a grandson' and is derived from *ne* and *possum* (cf. *impotens* Od. 1. 38. 10) indicating 'lack of self-control,' cf. Sat. 1. 4. 49 *nepos filius*, 'prodigal son.' Some MSS. insert *ut* before *nepos*.

EPODE II.

'Blessed is the rustic who ploughs his land in peace remote from towns, tending his vines and cattle, storing up honey and fruits (1—22). He can lie on the grass lulled to sleep by the murmur of a stream, or in winter hunt (23—36). Who, amid such joys, would miss the gallantries of town? While, with a decent homely wife to pile up the fire and prepare the dinner for her good man's return, I would ask for no foreign dainties in preference to a simple meal enjoyed while watching the cattle coming home and the farm-servants taking their supper round the glowing hearth.' So said the usurer Alfius, and after

getting in his money on the Ides is now eager to put it out again on the Kalends.

The praise of rural life is a commonplace with poets. Horace gives a satirical tone to his treatment of it by the surprise (παρὰ προσδοκίαν) which awaits the reader in the final four lines.

1. **negotiis**] 'business,' just as we use the word. You may *work* when 'far from business,' cf. 1. 7 n. *otium*.

2. **prisca**] 'ancient' (cf. Od. 3. 21. 11 n.), living in an ideal age of virtue and happiness.

3. **exercet**] 'works,' cf. Virg. G. 1. 99 *exercetque frequens tellurem*.

4. **solutus...**] 'free from all usury,' i.e. rid of all monetary affairs. The full point of *fenore* is only betrayed at l. 67.

6. **horret**] 'shudders at,' as a sailor. For the acc. cf. Od. 2. 13. 26 n.

8. **superba**] 'the haughty thresholds (='antechambers') of more powerful citizens,' i.e. the great from whom he seeks favours.

9. **ergo...**] 'and so (i.e. because free from such cares) he either weds the tall poplars with the full-grown offspring of the vine.' For the 'marriage' of the vine to its supporting tree, cf. Od. 4. 5. 30 n. **adulta**: Columella gives 3 years as the age. *Propago* is the technical term for a 'layer,' which is obtained by pegging (cf. πήγνυμι, *propago*) down a shoot in the ground until it takes root and then cutting it off from the parent plant.

11. **mugientium**] 'oxen'; so elsewhere in poetry *balantes* 'sheep,' *volantes* 'birds,' *natantes* 'fishes.'

14. **feliciores inserit**] 'engrafts more fertile ones': both words are technical, cf. Virg. G. 2. 69, 81.

15. **pressa**] cf. Virg. G. 4. 140 *spumantia cogere pressis* | *mella favis*. The honey was first allowed to drain of itself out of the combs and then the remainder was 'pressed' out.

16. **infirmas**] not, of course, 'sickly,' but 'unresisting'; cf. Is. 53. 7.

17. **vel...**] 'or when Autumn (personified as a deity) has raised among the fields his head decked with ripe fruits.'

19. **gaudet decerpens**] 'delights to pluck' or 'in plucking'; *ἥδεται δρέπων*. **insitiva**, cf. *inserit* l. 14, implies that they are choice sorts.

21. **Priape**] His statue, holding a sickle, was set up in gardens to frighten birds and thieves, cf. Sat. 1. 8; Virg. G. 4. 110.

22. **tutor finium**] There seems no reason to suppose, as most do, that *Silvanus* was especially (like *Terminus*) 'a guardian of boundaries': the words here only appeal to this rural god as 'guardian of the farm,' cf. the use of *fines* Od. 3. 18. 2.

24. **tenaci**] 'clinging,' probably as being strong and well-rooted. Others 'matted'; Wickham 'that makes a couch from which you do not slip.'

25. **interim**]=*interea*, i.e. while you lie. **altis...ripis**: so most MSS., but 'the oldest Blandinian' gives *rivis*, which must mean 'with deep streams' (Wickham, 'with brimming water-courses).' Orelli and Kiessling read *ripis*, regarding *altis* as pictorial and the sense as 'between their high banks.' Quintilian, however (12. 2 *ut vis amnium maior est altis ripis multoque gurgitis tractu fluentium quam tenuis aquae...*), certainly uses the phrase of a *full* stream flowing high up its banks so as to be nearly on a level with their top. In Lucr. 2. 362 *flumina...summis labentia ripis* is clearly of a river brimful, but there the sense is clear, and *summus* is not, like *altus*, ambiguous.

27. **obstrepunt**] sc. *iacenti*, 'fountains with their flowing waters make melody (for him as he lies) to woo....' Cf. Theocr. 8. 78 *ἁδὺ δὲ τῶ θέρεος παρ' ὕδωρ ῥέον αἰθριοκοιτεῖν*.

29. **annus hibernus**] 'the wintry season,' cf. Od. 3. 23. 8 n.

33. **āūt ămĭ|tĕ lēvi**] not āūt ā|mĭtĕ lĕv|i, for a tribrach cannot be divided after the second syllable without spoiling the beat of an iambic line; cf. 35, 57, 61; 3. 17; 5. 85. **rara**, 'meshed'; like *levi* purely pictorial.

34. **dolos**] merely 'snares.' Nauck gives 'baits' to tempt the 'gourmand thrushes' (cf. Hom. Od. 12. 252 *ἰχθύσι τοῖς ὀλίγοισι δόλον κατὰ εἴδατα βάλλων*), but if so the apposition between *retia* and *dolos* is very harsh.

35. Notice the short syllables in the line to express the idea of rapid flight. For *lăquĕō* in the 5th foot cf. 5. 79 *inferius*, though there perhaps *i* is semi-consonantal. **advenam**: because the crane comes to Italy from the north in winter.

37. See Summary. *Amor* is clearly used in a bad sense ='gallantry' as opposed to simple domestic life. The correction to *Roma quas* is easy and needless. For the noun (*curas*) attracted into the relative clause cf. 6. 8; Sat. 1. 4. 2 *alii, quorum comoedia prisca virorum est.*

39. **in partem**] 'for (i.e. so as to fulfil) her part.' **iuvet**, 'were to help.'

41. **Sabina**] cf. Od. 3. 6. 38 seq.

42. **pernicis A.**] cf. Od. 3. 16. 26.

44. **lassi...**] 'ready for her weary husband's return'; cf. Lucr. 3. 894; Gray's Elegy, 21

'For them no more the blazing hearth shall burn,
Or busy housewife ply her evening care.'

45. **textis cratibus**] i.e. wattle hurdles.

47. **dolio**] Common wine drunk the same year (*horna*) was not bottled (*in amphoras diffundere*), but drawn straight from the *dolium* or 'cask,' as we should say.

49. **conchylia**] 'oysters,' for which the Lucrine lake near Baiae was celebrated, Juv. 4. 141.

51. **intonata**] from *intono*=*quae intonuit*. Some intransitive verbs have a part. as if they were deponents, e.g. *placitus, concretus, iuratus, suetus, cenatus, potus*. Storms in the East are supposed to drive the rare fish just mentioned into Roman seas.

53. **Afra avis**] Juv. 11. 141='guinea-fowl.'

attagen] ἀτταγᾶς, 'heathcock.'

55. **iucundior**] predicatively, 'would go down into my stomach with more relish.' **pinguissimis**: cf. Judges 9. 9 'But the olive tree said...Should I leave my *fatness*...?'

57. **gravi...**] 'mallows that bring health to the burdened body'; cf. Celsus 2. 29 *alvum movent...malvae, lapathum;* Od. 1. 31. 16 *leves malvae.*

59. **vel agna...**] His simple diet is only varied with meat on such occasions as the sacrifice of a lamb at the *Terminalia* (a feast in honour of *Terminus*, 'god of boundary-stones,' held Feb. 23) or when a wolf happens to be caught carrying off a kid it had just killed. Sacrifices in antiquity were usually accom-

panied by a feast on such portions of the victim as were not actually consumed on the altar. In towns possessing famous temples the meat of victims was sold, and doubtless formed a large portion of the meat for sale: hence the importance of the difficulty about eating 'meat offered to idols' in the early Church.

61. **pastas**] 'from pasture': lit. 'having fed,' from *pascor*. Note the exultant emphasis of *videre...videre*, 'what joy to see ... to see...!' Also note the change from rapid to slow rhythmic movement between ll. 61, 62 and ll. 63, 64.

65. **positos**] 'sitting at supper.' Orelli 4th ed. reads *postos* with one MS., stating that Hor. rejects anapaests in iambics, 1. 35 being exceptional as imitating speed, while 5. 79 *inferius* is to be taken as a trisyllabic. **examen**: 'swarm,' as of bees.

66—70. See Summary. The Ides and Kalends (especially the latter when the monthly interest fell due; Sat. 1. 3. 87) were natural days for money settlements.

EPODE III.

A comic imprecation against garlic, which Maecenas in joke (?) has fraudulently induced Horace to eat in some dish, and which he compares to hemlock, adder's venom, Canidia's poisons, Medea's unguents, the fiery heat of an Apulian mid-summer, and the Nessus-shirt which burned up Hercules.

1. **olim**] 'at any time,' 'ever'; cf. Od. 4. 4. 5 n. For parricide as an example of blackest guilt, cf. Od. 2. 13. 5.

impia: 'unnatural.'

3. **edit**] an old form of subj., found Virg. Aen. 12. 801, in Cicero's letters, and often in Plautus.

4. **o dura...**] the exclamation marks a spasm of pain. For the taste of 'reapers' for garlic cf. Virg. Ecl. 2. 10

Thestylis et rapido fessis messoribus aestu
alia serpyllumque herbas contundit olentes.

5. **quid hoc veneni...**] 'what strange poison is this that rages in my vitals?' lit. 'what sort of poison does this rage?' For the graphic *quid hoc veneni* cf. Ter. Hec. 4. 4. 2 *quid mulieris uxorem habes!* Plaut. Rud. 1. 2. 60 *quid illuc est hominum!*

8. 'Or did Canidia handle the accursed dish?' For **Canidia** cf. Epod. 5. **tractavit**: cf. Od. 2. 13. 10.

9. 'When beyond all the Argonauts Medea marvelled at their glorious chief, that he might fasten (lit. 'when about to fasten') on the bulls the unknown yoke, with *this* did she anoint Jason.' See for the story Class. Dict. s.v. *Argonautae*. **candidum**: in the glow of youth and beauty. **tauris** is really governed by both the words between which it stands. **ignota**: because they had never been broken in.

13. **hoc**] picking up the preceding *hoc* emphatically—'with *this* she steeped her gifts taking vengeance on a concubine and fled....' The potent antidote was also a potent poison. **donis**: a πέπλος and golden crown, cf. Eur. Med. 949. **pellicem**: cf. Od. 3. 10. 15 n.: so Medea would call Creusa daughter of Creon (q.v. in Class. Dict.) whom Jason was about to wed, cf. 5. 63. **serpente**, 'dragon.'

15. **siderum vapor**] 'heat of the stars,' i.e. especially of the dog-star, cf. 1. 27.

17. **munus**] The garment steeped in the blood of the centaur Nessus, which Deianira gave Hercules to act as a love-charm, but which clung to him and burned him to death; cf. 13. 21. **umeris**: pictorial, suggesting his strength. **efficacis**: 'laborious,' recalling his 12 labours.

EPODE IV.

To an arrogant and upstart freedman. 'There is strife between us, you whipped slave. Pride does not alter breeding, and as you strut down the street men cry indignantly—"This scoundrel has estates, carriages, and a seat in the theatre among the knights. Why equip a fleet against brigands and slaves when he—yes, he—is a tribune of the soldiers?"'

The scholiasts say that the person referred to is Menas or Menodorus, a freedman of Sex. Pompeius and a commander of his fleet, who deserted to Octavian in B.C. 38. Others name a certain Vedius Rufus (cf. Cic. ad Att. 6. 1. 25). It is safer, however, to assume that we have merely a type of those

wealthy freedmen of great nobles, who from the time of Sulla begin to figure so prominently in Roman society.

1. **lupis...**] The 'enmity' between wolves and lambs is proverbial, cf. 15. 7; Hom. Il. 22. 263 *οὐδὲ λύκοι τε καὶ ἄρνες ὁμόφρονα θυμὸν ἔχουσι*; Shak. Merch. of Ven. 4. 1. 73.

sortito] i.e. by the allotment, appointment of fate or nature.

3. **Hibericis**] made of *spartum*, 'Spanish broom,' 'esparto-grass,' largely used now for making paper. **peruste**: 'scarred': cf. Ep. 1. 16. 47 *loris non ureris*.

5. **ambules**] 'strut along,' cf. 5. 71; Od. 4. 5. 17. In l. 7. **metiente** describes his pompous 'pacing' of the street.

7. **Sacram viam**] led through the Forum to the Capitol—a fashionable place for loungers, cf. Sat. 1. 9. 1.

8. **bis...**] The opposite of the *toga arta* of the humble client, Ep. 1. 18. 30, or *exigua* of Cato, Ep. 1. 19. 13. **trium** is a correction of the MS. *ter*.

9. **vertat**] probably for *avertat*, 'turns away.' Others say=*advertat*, but, if you see a man and *turn* your face, it must be turned *away*. **huc et huc** (=*huc et illuc*) is most naturally taken with *euntium*, though Nauck takes it with *vertat*, 'turns away in every direction.' **liberrima**: 'most free' or 'unrestrained'='most free-spoken.' The next lines give the language in which they indulge.

11. **triumviralibus**] i.e. of the *triumviri capitales*, see Dict. Ant. **praeconis**: apparently an officer who during the flogging publicly proclaims the nature of the offence, punishment &c.; cf. Plat. Leg. 11. 917 D *τῇ μάστιγι τυπτέσθω πληγὰς ὑπὸ κήρυκος...κηρύξαντος ὧν ἕνεκα μέλλει τύπτεσθαι.*

13. **Falerni**] named because famous for its vineyards. **Appiam**: named as the most famous Roman road, constantly thronged with travellers, cf. Ep. 1. 6. 36. **mannis**: cf. Od. 3. 27. 7; like our 'in his carriage.'

15. L. Roscius Otho, trib. pl. B.C. 67, carried a law that the first fourteen rows in the theatre (next to the *orchestra* where senators sat) should be reserved for the *equites*, i.e. those who possessed the *census equester* of 400,000 sesterces and were free citizens. This upstart relies on his wealth and for-

gets the disqualification of his birth. The struggle for these seats by *parvenus* is perpetually referred to; cf. Iuv. 3. 153 *seq.*

17. **ora...**] 'beaked prows of ships vast in bulk'; for the *rostra* see illustrations in Dict. Ant. s.v. *navis.*

19. **latrones...**] For Sex. Pompeius manning his fleet in B.C. 38 with 'brigands and slaves,' cf. 9. 9.

EPODE V.

The witch Canidia prepares a charm with which to secure the affections of the aged Varus, and with this object is about to kill a young boy. (1—10) He appeals for pity: (11—24) Canidia gets ready various ingredients, while Sagana, another hag, helps (25—28), and Veia (29—40) digs a pit in which the boy is to be buried up to the chin and starved to death, a fourth witch, Folia, being also present (41—46): (47—82) Canidia prays the powers of evil to bring Varus to her doors, and then breaks off (61) to ask why her spells avail not. 'Can some more skilful sorceress have prevailed over her? Never! A still more potent philtre shall fire his passion.' Then the boy, seeing prayers are idle, breaks out into a curse and threatens them with the vengeance of his ghost (83—102).

The scholiasts say that Canidia (17. 50; Sat. 1. 8. 24) was really called Gratidia, and that she was an old flame of Horace's. Such guesses seem futile, and this Epode, at any rate, is hardly more than an immature attempt to depict one of those scenes of magic, which were popular with ancient readers; cf. Virgil's *Pharmaceutria*, Ecl. 8, and its original in Theocr. Id. 2. For the murder of the boy cf. the well-known story of St Hugh of Lincoln.

1. **at**] common in entreaties, prayers and imprecations. It marks the sudden outburst of words that will no longer be controlled, cf. 3. 19; Virg. Aen. 2. 535; Plaut. Most. 1. 1. 37 *at te di omnes perdant;* Catull. 3. 13 *ut vobis male sit*—'Nay, but, o all ye gods that (lit. 'whatever of gods') rule..., what

means that (**iste**, deictic) uproar?' For *deorum quidquid* cf. Sat. 1. 6. 1 *Lydorum quidquid...incoluit;* Catull. 3. 2 *et quantum est hominum venustiorum*, where the phrase is, as here, used as a vocative. **omnium, unum**: artistic contrast.

5. **si vocata...**] 'if ever at thy prayer Lucina aided true travail.'

The words have two meanings: (1) 'if ever (='as surely as,' cf. C. S. 37 n.) thou hast been a mother'; (2) they contain an innuendo that she never has had a child of her own, cf. 17. 50. For **Lucina** cf. C. S. 14 n. **adfuit**: commonly of deities being present to *aid*, cf. l. 53.

7. **inane**] 'idle,' i.e. if it does not serve to save him. **purpurae decus**: i.e. the *toga praetexta* which marks the sanctity of youth; cf. Quint. Decl. 340 *sacrum praetextarum... quo infirmitatem pueritiae sacram facimus;* Juv. 14. 47. It was worn until the taking of the *toga virilis*. It and a golden amulet (*bulla*) are the *insignia pueritiae*, cf. l. 12. **improbaturum**: litotes.

9. **noverca**] The hatred of 'stepmothers' was proverbial: cf. Tac. Ann. 12. 2 *novercalia odia;* Sen. Contr. 4. 6 *novercalibus oculis intueri;* Virg. Ecl. 3. 33 *iniusta noverca*.

11. **trementi**] 'quivering.'

13. **impube corpus**] 'a childish shape.'

14. **Thracum**] i.e. of the rudest barbarians, cf. Od. 1. 27. 2.

15. 'Canidia, having her locks and dishevelled head entwined with tiny adders.' Note the excited short syllables. Canidia is described as a Fury; cf. *furiale caput*, Od. 3. 11. 17, of the snake-crowned head of Cerberus, and see head of Medusa in Smith's Dict. For **brevibus** cf. Ov. Her. 2. 119 *Alecto brevibus torquata colubris;* A. A. 2. 376 *nec brevis ignaro vipera laesa pede*. The adj. seems merely to contrast them with other snakes which are of great length.

17. **caprificos**] often found growing among tombs, cf. Juv. 10. 145, Mayor. **cupressus**: cf. Od. 2. 14. 23 n.

19. 'and eggs besmeared with a foul toad's blood and feathers of....' The eggs are those of the screech-owl, but the position of *ova* next to *ranae* is very awkward. Shakespere puts in his witches' cauldron 'toad,' 'toe of frog' and 'owlet's wing,' Macbeth, Act 4, Sc. 1.

21. **Iolcos**] in Thessaly, which was famous for witchcraft, cf. Od. 1. 27. 21. **Hiberia** is a district in Pontus the land of Medea, cf. *Colchicis* below and Od. 2. 13. 8. **venenorum ferax**: 'fruitful in poisons'; the gen. is that of abundance, cf. Od. 3. 6. 17 n.

25. **expedita**] = *succincta* (used in the same connection Sat. 1. 8. 23). **Avernales a.**: i.e. water from lake Avernus, where was the reputed entrance to hell; the opposite of 'holy water,' *pura unda* (Virg. Aen. 6. 229) used in purification; cf. Virg. Aen. 4. 512.

28. **currens**] balances *expedita*: the word suggests a boar *charging*, when he naturally has his bristles up, cf. Ov. Hal. 59 *actus aper saetis iram denunciat hirtis,* | *et ruit.* *Laurens*, *certans*, *ruens* are conjectures of editors who say that a boar does not set up his bristles when he runs!

29. Probably = 'deterred by no consciousness (of guilt),' i.e. not troubling herself to think whether she is guilty or not. Wickham prefers 'not one whit deterred by her consciousness (of guilt).'

32. 'That the boy buried there might die in contemplation of....' The food was set before him and changed in order to increase his anguish. **inemori**, only found here, governs dat. exactly like *ingemens*, l. 31.

35. **cum...**] 'while his head projected (above the ground), as much as bodies (of swimmers) suspended by the chin rise above the water.' **suspensa mento** is pictorial; the chin rests on the water and so the swimmer is described as hanging by it.

37. **exsecta**] So the best MSS., not *exsucta* ('drained out,' 'dried up'), which is not required, for *aridum* goes with both substantives—'that cut out his (parched) marrow and parched liver....'

38. **amoris poculum**] 'a love-philtre,' *φίλτρον*.

39. 'When once his eyes had grown glazed (in death) fixed on the forbidden food.' **interminato** in a passive sense, as the part. of many deponents, e.g. *veneratus*, *dignatus*, cf. Od. 1. 1. 25 n.

40. **pupulae**] (dim. of *pupa*) = *κόραι*, lit. 'dolls'; the reflected image of the observer seen in the eye, and so 'the eye' or 'pupil' itself.

43. **otiosa N.**] 'idle Naples' is mentioned to give a semblance of reality (so too *Ariminensem*), and also as a town which, with its chattering Greek population and reputation for laziness, would be sure to possess the latest scandal with the fullest details.

45. **Thessala**] Cf. Od. 1. 27. 21; and for 'charming the moon out of heaven' 17. 4; Virg. Ecl. 8. 69 *carmina vel caelo possunt deducere lunam;* Plat. Gorg. 513 A τὰς τὴν σελήνην καθαιρούσας τὰς Θετταλίδας.

47. **irresectum**] 'untrimmed,' with long sharp nails—as hags, witches, and beldams are represented in all ages; the opposite of the *sectis unguibus* 'trim nails' of the fair ladies in Od. 1. 6. 18.

49. **quid...**] 'what did she say or leave unsaid'; a phrase implying that she said everything that was conceivably possible. Cf. Ep. 1. 7. 72 *dicenda tacenda locutus* of a reckless chatterer, and in Gk. ῥητὰ καὶ ἄῤῥητα λέγειν; cf. Soph. Ant. 1108 ἴτ' ὀπάονες | οἵ τ' ὄντες οἵ τ' ἀπόντες = 'one and all.'

50. **arbitrae**] 'witnesses,' cf. Od. 1. 3. 15 n.

51. **Diana**] More often called *Trivia, Hecate, Luna* in connection with witchcraft.

55. **formidolosis**] 'awe-inspiring'; cf. Virg. Georg. 4. 468 *et caligantem nigra formidine lucum.* Many MSS. give *formidolosae*, but the balance of the sentence makes it probable that *silvis* has an adj. like *ferae* and *sopore.* Wickham says that *f. ferae* would mean 'timorous,' 'awe-stricken,' but, though *formidolosus* ('fearful,' 'full of fear') is ambiguous, we want the mention of something which *inspires* awe. For a truer picture of beasts of prey at night cf. Ps. 104. 20—22.

57. 'May the hounds of the Subura bark, so that (lit. 'a thing at which') all may laugh, at the adulterous old man besmeared with unguents such that my hands never compounded any more perfect.' The *Subura* was a street of bad repute running through the valley between the Esquiline, Quirinal, and Viminal. Canidia imagines old Varus hurrying to her house in it so perfumed that all the dogs sniff and bark at him. The 'unguent' is probably one she has sent him, and is supposed to exercise a charm over him, cf. l. 69. Some MSS. give *laborarunt*, which is more definite and emphatic than the subj., cf. Sat. 1. 5. 41 *animae, quales neque candidiores | terra tulit.*

61. **barbarae**] = *Colchicae* (l. 24): the word suggests something 'outlandish' and dreadful.

63. **pellicem...**] Cf. 3. 13 n. Medea gave Creusa a robe on her marriage, which burnt her to death when she put it on. **superbam**, 'proud,' because deeming herself victorious.

69. **unctis...**] 'a couch smeared with forgetfulness (i.e. with drugs that bring forgetfulness) of all (my) rivals.' She had covered even his couch with magic unguents.

71. **a a!**] An excited cry as it strikes her why Varus has broken her bonds. **ambulat**: pictorial (cf. 4. 5 n.) indicating his easy satisfied air. **carmine**, 'by the spell.'

73. The picture presented to her mind in 71, 72 rouses her rage and resolution. 'No ordinary (litotes, cf. Od. 1. 18. 9 n.) potions shall make thee hurry back to me, O Varus, thou that art soon to smart severely for this, and not summoned by Marsian spells (cf. 17. 29; Virg. Aen. 7. 758) shall thy heart return (to me): something more powerful will I prepare, a more powerful draught will I administer to thee in thy pride.' She means that giving up ordinary means she will kill the boy to prepare a draught; hence his outburst, l. 83. Porphyrion takes *nec vocata...*, 'nor shall thy (sane) mind ever return *to thee* though recalled by Marsian spells,' but *redibit* is clearly parallel to *recurres* and so *ad me* must be supplied with it. **caput** can be applied to a person in emotional language (e.g. of hate, affection, mirth), and so commonly *infandum*, *carum*, *festivum caput*, and in Gk. *ὦ φίλον*, *σκληρὸν κάρα*. **fleturum**: cf. Gk. use of *κλαίων* = 'to your cost,' *κλαύσει*, 'you will pay for it.'

79. **inferius**] For the anapaest in the fifth foot cf. 2. 35 n.

83. **sub haec**] 'thereupon': *sub* with acc. is sometimes 'just after' as well as 'just before.'

84. **lenire**] historic inf. used dramatically.

85. **sed...**] 'but doubtful whence to break the silence (i.e. not knowing with what words to begin in his despair) he hurled forth a Thyestean curse,' i.e. one like that of Thyestes, when he cursed his brother Atreus, for serving up to him at a meal the flesh of his sons, cf. Aesch. Ag. 1560 *seq.*

87. **venena...**] (1) 'magic rites (can change the) great (laws of) right and wrong (but) cannot change human retribution,' i.e. though they may be able to murder him and so confound the

great laws of right and wrong (cf. Soph. Ant. 768 τῶν μεγάλων θεσμῶν: Virg. Georg. 1. 505 *fas versum atque nefas*), yet they cannot render idle that human vengeance (cf. Od. 1. 28. 32 *vices superbae*), which he immediately proceeds to threaten them with. So most take this perplexing passage, supplying *convertere valent* with the first clause, cf. Cic. ad Att. 10. 1 *istum, qui...misit, me legatum iri non arbitror*, where *legatum iri arbitror* is supplied in the first clause. The construction, however, is very rare and doubtful, while it is certainly harsh to speak of magic rites as able to prevail over everlasting laws of right and wrong, but unable to prevail over mere human vengeance. (2) Taking *humanam vicem* adverbially (see *vicem* in Dict.) 'magic cannot confound the laws of right and wrong as if they were human things.' The words which follow, however, shew that *vicem* is here 'retribution.' (3) Haupt's conjecture *maga non* is largely adopted, 'magic drugs cannot change right and wrong, cannot change....' (4) It is possible to make *magnum f. n.* a parenthetical exclamation, 'magic rites—great are the (or 'O great') laws of right and wrong—cannot change human retribution.'

89. **diris**] Abl. of *dirae*, 'curses.' **agam**, 'pursue.'

94. **deorum Manium**] Cf. the regular inscription on tombstones D.M.=*dis Manibus*. They represent the 'spirit' or 'ghost' of the departed, and as such have 'power' (*vis*) to haunt his murderers. Similarly Dido threatens to haunt Aeneas, cf. Virg. Aen. 4. 386 *omnibus umbra locis adero: dabis, improbe, poenas.*

100. **Esquilinae**] The part of the Esquiline hill outside the walls was used as a common burying-ground for the poorest of the poor, cf. Sat. 1. 8. The witches are to be flung out here unburied for carrion-birds to feed on, while the boy's parents gloat over the spectacle. For the hiatus in the final syllable (probably with shortening) before *alites* cf. Sat. 1. 9. 38 *si me amas;* Virg. Aen. 3. 211 *insulae Ionio.*

EPODE VI.

To a cowardly libeller, called by the scholiasts *Cassius Severus* (cf. Tac. Ann. 1. 72), which cannot be right as he only died A.D. 32, sixty or seventy years after this. 'Why, like a cur, worry harmless strangers and shrink from a wolf? Why not

attack me, for I can bite back? I, like a well-bred hound, follow up the quarry; you give tongue grandly and then begin smelling at a bone. Beware, for I have horns to attack scoundrels with as vigorously as ever Archilochus or Hipponax did. Or do you expect me when attacked to sit down and cry like a child?'

3. **vertis**] The 'oldest Blandinian MS.' gives *verte* (and *pete*) which would involve altering the order to *verte, si potes*, but the balance of the double question *quid vexas?* and *quin vertis?* is clearly marked, and, as Wickham points out, 'either construction is lawful, cf. Virg. Ecl. 2. 71 *quin...paras?* Aen. 4. 547 *quin morere?*'

5. **Molossus; Lacon**] The dogs of the Molossi in Epirus and of the Spartans were famous; cf. Soph. Aj. 8 *κυνὸς Λακαίνης ὥς τις εὔρινος βάσις*; Virg. Georg. 3. 405 *veloces Spartae catulos acremque Molossum;* Shaks. Mid. Night's Dream 4. 1. 124 'my hounds are bred out of the Spartan kind....' **amica vis**, 'stout friends to shepherds'; cf. Lucr. 4. 681 *permissa canum vis; 5.* 1222 *fida c. v.;* Virg. Aen. 4. 132 *odora c. v.*, the phrase being copied from Homer's *ἱερὴ ἲς Τηλεμάχοιο, ἲς ἀνέμοιο* &c.

7. **sublata**] 'pricked up.' For *fera* attracted into the relative clause, cf. 2. 37 n.

12. **cornua**] The metaphor is changed to that of a bull which gores or tosses its enemy; cf. Sat. 1. 4. 34 *foenum habet in cornu*, 'he has hay on his horn (i.e. is marked dangerous),' said of a satirical poet.

13. 'Like him whom faithless L. spurned as his son-in-law, or the foe fierce against (the dat. with *acer*) Bupalus.' Lycambes refused to give Archilochus the hand of his daughter Neobule as he had promised, whereupon Archilochus attacked him with such bitter lampoons that he hung himself, cf. Ep. 1. 19. 25—30. Hipponax was an iambic poet of exceptional ugliness, and Bupalus a sculptor who produced a caricature of him.

15. **an**] often introduces an absurd or impossible suggestion in the shape of a question, cf. 17. 76. **atro dente**, 'with venomous tooth': cf. Ep. 1. 19. 30 *versibus atris;* Virg. Georg. 1. 129 *ille malum virus serpentibus addidit atris.*

EPODE VII.

Written probably about 36 A.D. and referring to the war against Sex. Pompeius; but Porphyrion explains with reference to the Perusine war B.C. 41 between Octavian and L. Antonius. It is interesting as one of Horace's earliest efforts to deal with great events of national importance, cf. Epode 16. 'Why this unholy strife? Has not blood enough been shed by sea and land, not to win triumphs over foes but that Rome might perish by her own hand? Even beasts do not war upon their kind. Tell me, "Are ye mad or what?" They have no answer, but stand terror-stricken and dazed. Assuredly the curse of a brother's blood pursues the descendants of Romulus.'

2. **aptantur**] Pictorial: they try the disused swords to see whether they 'fit' their grasp.

3. **campis**] Cf. Od. 2. 1. 29. **Neptuno**: Od. 2. 1. 34.

7. **intactus**] = 'unconquered.' Horace ignores the hurried invasion by Julius Caesar; to him the Britons are the type of remote unsubdued barbarians. **descenderet**: for the *descent* of the *via Sacra* cf. Od. 4. 2. 35 n. Just before the *triumphator* began the ascent from the *forum* to the Capitol the captives were dismissed to the dungeon to be executed, cf. Cic. in Verr. 5. 77 *cum de foro in Capitolium currum flectere incipiunt, illos duci in carcerem iubent.*

9. **secundum...**] 'in accordance with the Parthians' prayers,' i.e. to the joy of your foes, cf. Hom. Il. 1. 255 ἦ κεν γηθήσαι Πρίαμος Πριάμοιό τε παῖδες: 2 Sam. i. 20 'Tell it not in Gath...lest the daughters of the Philistines rejoice.' **sua**: abl. 'by its own right hand' = by civil war.

11. 'Neither wolves nor lions have ever, with all their fierceness, had such custom save against another kind.' The startling position of *feris* is due to a desire to emphasize it—'neither wolves nor lions have ever done so, and they are fierce savage beasts, not men.' Many accept the obvious conjecture *numquam*, which makes the lines smoother but less effective—'neither lions nor wolves have this habit, never fierce except against another kind.' **dispar**: neut. adj. used = subst., as often with prepositions, e.g. *in melius, in tutum.*

13. **furorne...]** A difficult passage. Are there three alternatives or two? Bentley gives three—'madness,' 'some stronger power' (i.e. fate, heaven's will), and 'wilful crime,' and quotes Digest 13. 7. 3 *venit in hac actione dolus et culpa...vis maior* (a technical term = θεοῦ βία 'the act of God') *non venit*, to illustrate the difference between *vis acrior* and *culpa*. But, if so, the words *sic est* must accept the *second* of the three alternatives (for Horace clearly absolves the Romans from *wilful* guilt), which is almost impossible, for naturally it could only express assent to the last. Hence it seems that there are only two alternatives, the latter being introduced in two parallel questions by *an...an*—'Is it (1) blind madness, or (2) is it a stronger power, is it guilt that hurries you along?' Then *sic est* accepts the latter alternative: it is *vis acrior* and *culpa*, the former in the reply becoming *acerba fata*, and the latter *scelus fraternae necis*. The 'crime of a brother's murder' brings to the Romans 'the bitter doom' of endless civil war.

19. **ut]** 'ever since,' cf. Od. 4. 4. 42 n. **in terram**: graphic; cf. Gen. 4. 10 'The voice of thy brother's blood crieth unto me from the ground.'

EPODE IX.

The dramatic scene is at sea on the evening of Sep. 2, B.C. 31, just after the battle of Actium, at which Maecenas was present with Horace; cf. the graphic *sinistrorsum*, l. 20, *fluentem nauseam*, l. 35 and Epod. 1. Intr. The language is not that of assured triumph, but indicates that doubt and uncertainty still remain (cf. l. 1 *quando*, 21 *moraris*, 36 *curam metumque*) as to the final issue. 'When, Maecenas, shall we celebrate a triumphal feast in your palace at Rome, as we did lately after the defeat of that sea-captain who armed slaves to destroy Roman freedom? Now Romans sell themselves as slaves to the service of eunuchs and an eastern queen, although, chafing at such disgrace, even Gauls deserted to Caesar, and her own fleet refuses to fight. O Triumph-god, dost thou delay the triumphal procession, though never hast thou conducted home so great a leader? Changing his purple robe for mourning the conquered foe is flying to lands afar.

Boy, bring larger goblets and stronger wine to check these rising qualms: in wine we will forget our care and fear for Caesar.'

1. **quando**] The word expresses longing; cf. Sat. 2. 6. 60 *o rus, quando ego te aspiciam quandoque licebit...?*; Od. 1. 24. 8. **repostum** (by syncope for *repositum*) = *reconditum*, Od. 3. 28. 2 n. For *Caecubum*, a choice wine, cf. Od. 1. 20. 9; 37. 5.

3. **sub alta...**] In his palace on the Esquiline, the *turris Maecenatis*, cf. Od. 3. 29. 10 n. **sic Iovi gratum**: 'such is Jove's pleasure,' i.e. that some day we should hold the feast in your palace.

5. 'while the lyre makes melody blended with the pipes, it in Dorian (lit. 'it sounding Dorian music'), they in foreign strains.' For the Phrygian music of the pipe (or pipes, for they were usually double, see illustration in Dict. Ant.), cf. Od. 3. 19. 18 n.; it is here contrasted with the deeper notes of the lyre, the Dorian style of music (ἡ Δωριστί) being severe and sober, whereas the Phrygian (ἡ Φρυγιστί) was high-pitched and exciting. The two instruments were continually played together, e.g. Hom. Il. 18. 495 *αὐλοὶ φόρμιγγές τε βοὴν ἔχον.*

7. **Neptunius dux**] Sex. Pompeius, defeated by Agrippa near Messana B.C. 36, fled to Lesbos and Asia, where he was taken prisoner and put to death by Antony. He was said to have called himself 'son of Neptune,' see Schütz and Orelli.

9. **minatus...**] 'threatening Rome with the fetters he had torn from perjured slaves.' He manned his fleet largely with slaves who deserted (cf. *perfidis*) to him. The character of his followers is emphasized because it leads up (*servis*, l. 10, *servire*, l. 14) to the thought which follows: Horace had celebrated one feast for a victory over slaves and hopes to celebrate another.

12. **emancipatus**] The opposite of our 'emancipated' and = 'enslaved,' made the *mancipium* ('chattel') of some one; cf. Plaut. Bacchid. 90 *nunc, mulier, tibi me emancipo; tuus sum.* Nauck rightly places a comma after *arma* to bring out the double antithesis of *Romanus*)(*emancipatus feminae*, and *miles*)(*spadonibus*.

13. **vallum**] From *vallus*, 'a stake': these *valli* were regularly 'carried' by Roman troops to serve in making the

vallum for the camp. **potest**, 'is able': emphatic, though such an act seems impossible for a Roman. **sol adspicit**: the sun is mentioned as the universal witness to all that happens upon earth, especially to deeds of shame and wrong; cf. Aesch. Prom. 91 καὶ τὸν πανόπτην ἡλίου κύκλον καλῶ; Shelley, Prom. 'I ask yon Heaven, the all-beholding Sun, Hath it not seen?' Soph. Aj. 845; 2 Sam. 12. 11 'in the sight of the sun'; 12 'before all Israel and the sun.' **conopium**: κωνωπεῖον (κώνωψ, 'a mosquito'), 'a mosquito-tent,' spoken of contemptuously as a sign of effeminate luxury; cf. Prop. 3. 11. 45 *foedaque Tarpeio conopia tendere saxo.*

17. **at huc...]** 'And yet two thousand Gauls, chanting Caesar's name, turned their snorting steeds hither (i.e. deserted to us).' The Gauls who thus deserted Antony were Galatians (Γάλαται, Κέλται, see Lightfoot, Epistle to the Galatians) under king Deiotarus. Wickham with many MSS. reads *ad hunc*, and explains *frementes* as masc. nom. = 'chafing at such a sight,' *hunc* being = *militem spadonibus servientem*, but such Latin is dubious, and *frementes* must go with *equos* (cf. Hom. Il. 4. 227 ἵππους φυσιόωντας), the very horses being described as 'snorting' with indignation. Orelli read *at hoc* and also took *frementes* as masc. nom. directly governing *hoc* 'indignant at such a thing.' In any case the conduct of these barbarians is contrasted with that of the Romans in Antony's service. Notice *vertĕrunt* as elsewhere in poetry *tulĕrunt*, *dedĕrunt*.

19. The meaning of these lines cannot be determined accurately. They are closely connected with the preceding lines by *que* and so must mark some similar conduct on the part of some vessels of the fleet, which are described as now 'lying hid in harbour' (i.e. the Ambracian gulf) and not joining Antony and Cleopatra. But what is *sinistrorsum citae*, and why the odd expression *navium puppes*? The latter is the opposite of *navium ora*, 4. 17, and so would suggest retreat as opposed to attack, so that perhaps, with Bentley, we may take *citae* as a participle and *puppim ciere* = ἀνακρούεσθαι πρύμναν, 'back water,' while *sinistrorsum* is a graphic word natural enough if we suppose that the writer actually saw them so backing 'to the left' into the Ambracian gulf. Porphyrion explains of flight 'towards Egypt,' which would be to the left of a fleet facing west; and so Orelli *etsi ad fugam sinistrorsum vocantur, tamen Cleopatram destituerunt portuque latent.* The passage must remain obscure.

21. **Io Triumphe**] Cf. Od. 4. 2. 49. **intactas**, i.e. that have never borne the yoke; cf. Virg. Georg. 4. 540 *intacta cervice iuvencas;* Aen. 6. 38 *grege de intacto...mactare iuvencos.* The reference is to the white bulls (*boves* is used fem. according to poetical custom) bred by the Clitumnus (Virg. Georg. 1. 146) specially for sacrifice in a triumph.

23. 'neither in the Jugurthine war didst thou bring home such a leader (as Caesar), nor Africanus (sc. *reportasti parem ducem*), for whom valour reared his monument over Carthage.' Marius led Jugurtha in triumph, Jan. 1, 104 B.C.; Scipio destroyed Carthage B.C. 146. Carthage is described as the 'sepulchre' (i.e. everlasting monument) which Scipio by his valour reared for himself. Plüss objects that *sepulchrum*, like our 'the grave,' suggests rather oblivion (cf. Od. 4. 9. 29 *sepultae inertiae*) than a memorial, but cf. Stat. Silv. 2. 71 *et Pharo superba | Pompeio dabis altius sepulchrum*, where Lucan's poem the Pharsalia is described as a 'loftier memorial of Pompey than the proud Pharos'; Thuc. 2. 43 *τὸν ἀγήρων ἔπαινον ἐλάμβανον καὶ τὸν τάφον ἐπισημότατον, οὐκ ἐν ᾧ κεῖνται μᾶλλον, ἀλλ' ἐν ᾧ ἡ δόξα αὐτῶν παραλείπεται.* **Africano** has some authority, but 'a war for which (Roman) valour reared the sepulchre over (the ruins of) Carthage' is a startling phrase instead of 'which Roman valour brought to an end by burning Carthage,' and not to be justified by such a use of *sepelire* as Nauck quotes from Cic. pro L. Man. 11. 30 *bellum adventu Pompeii sublatum ac sepultum.*

27. **punico**] The reference is to the purple *paludamentum* of a Roman general. It is sometimes called *sagum purpureum* to distinguish it from the *sagum gregale* of the common soldier, which Antony here adopts as a sign of mourning. **mutavit**, 'has taken in exchange,' cf. Od. 1. 17. 2 n.

29. **centum**...] Cf. Od. 3. 27. 33 and note. **non suis**: Litotes = very unfavourable; cf. Ov. Trist. 3. 5. 4 *nave mea vento forsan eunte suo.*

31. **Syrtes**] Cf. Od. 1. 32. 5. **exercitatas**: cf. Od. 4. 15. 21. **aut fertur**..., 'or drifts over the uncertain sea,' i.e. is carried aimlessly wherever chance of wind and wave takes him. Cf. Acts 27. 27 'driven up and down in Adria.'

34. **Chia**] Cf. Od. 1. 17. 21 n. It and Lesbian were light wines, whereas Caecuban was strong and *εὐστόμαχον*, so that Horace suggests it as a remedy to 'keep in check the rising bile.' Orelli's old explanation was that the party were beginning to

have drunk too much, but in the 4th edition this view is rightly rejected in favour of Bücheler's view that Horace represents himself as really at sea and really uneasy, though the actual physical uneasiness is meant also to suggest the mental uneasiness which is troubling him, cf. ll. 36, 37.

37. **rerum**] obj. gen. 'fear for Caesar's fortunes.'

Lyaeo] from λύω (cf. Od. 3. 21. 15 n.), so that *solvere* plays on the meaning of the word.

EPODE X.

A humorous antithesis to Od. 1. 3 and so affording proof—if proof is needed—that the Virgil there mentioned is the *poet* Virgil. Horace prays all the winds to fall upon the ship which is conveying Maevius (probably to Greece) and to stir up such a storm as fell on the Greek fleet when returning from Troy; he pictures to himself how Maevius will shriek and pray, and vows, if he is only drowned, to offer suitable victims to the Tempests. Maevius was a poetaster chiefly known from Virgil's line, Ecl. 3. 90 *qui Bavium non odit, amet tua carmina, Maevi.*

1. **mala...alite**] Cf. 16. 23 *secunda alite;* Od. 1. 15. 5 n. **soluta**, 'unmoored.'

4 **Auster**, 5 **Eurus**, 7 **Aquilo**] Cf. Od. 1. 3. 4, where all the winds, except Iapyx, which would waft the ship to Dyrrhachium, are kept imprisoned: here all the winds which would hinder the voyage are to be let loose.

7. **quantus...**] 'mighty as when on mountain heights he snaps the quivering oaks.'

9. **sidus amicum**] Because without the stars the ancients could not steer, and on the stormy night 'when baleful Orion sets' they would be especially needed; cf. Acts 27. 20 'And when neither sun nor stars for many days appeared, and no small tempest lay on us, all hope that we should be saved was then taken away.' **tristis Orion**: cf. 15. 7 and Od. 1. 28. 21 n.

13. **cum...**] Pallas was 'angry' with Troy because of the judgment of Paris, but when Ajax, son of Oileus, outraged

Cassandra in her temple during the sack of Troy, she 'turned her anger away from Ilium in ashes against the impious bark of Ajax,' and caused a violent storm to fall upon the Greek fleet during which Ajax perished; cf. Virg. Aen. 1. 39 *seq.*; Aesch. Ag. 650; Hom. Od. 4. 499.

16. **pallor luteus**] The 'paleness' of an Italian complexion is 'yellow' rather than 'white.' Hence *pallor* is used of gold, and *pallentes violas* (Virg. Ecl. 2. 4. 7) probably of wall-flowers, cf. Od. 3. 10. 4 n.

17. Cf. Cic. Tusc. 2. 23. 55 *ingemiscere nonnunquam viro concessum est, idque raro: eiulatus ne mulieri quidem.*

19. **udo**] 'rainy.' **remugiens**, 'roaring back to' or 'beneath the south wind,' cf. Od. 3. 10. 5.

21. **opima...**] 'But if stretched a noble prey upon the curving shore you shall feast the gulls....' *opima praeda*, on the analogy of *spolia opima*. Porphyrion says, *apparet et pinguem fuisse*, and though Schütz says this is 'certainly wrong,' the joke is probably meant, especially as 'fat' in Latin is also = 'stupid.' For **iuveris** the MSS. give *iuverit*, which many retain.

23. A lamb was regularly vowed to the Tempests in prayers for *safety*; cf. Virg. Aen. 5. 772 *Tempestatibus agnam | caedere deinde iubet:* here it is promised comically in the opposite case. The *l. caper* is clearly symbolical of *olens Maevius*. Note the mock grandeur of the two lines.

EPODE XIII.

'Tis winter and storm without, and so, while we are young, let us banish gloom within doors. Bring out wine of the year when I was born, and cease to talk of troubles, looking for happier days. Now, steeped in perfumes, we will lighten our hearts with song, according to the sage advice of Chiron to Achilles, "Thou dost go to Troy never to return: remember then while there to seek in wine and song the dear relief of misshaped melancholy." A similar theme to Od. 1. 9.

1. **caelum contraxit**] 'has made the sky lower,' i.e. look grim and threatening; cf. *contrahere frontem, supercilia* &c. At the same time the literal sense of the clouds 'contracting' the open expanse of heaven must not be excluded.

2. **deducunt Iovem**] Graphic: the 'rain and snow' come down in such masses that they seem to bring down the sky itself with them, cf. Od. 1. 16. 11 n. Orelli quotes Lucr. 1. 250, Virg. Ecl. 7. 60 &c., where 'Jove' or 'Heaven' is said to descend with showers into the lap of mother Earth bringing joy and fertility, but such allegorical passages entirely differ from this, where the whole idea is of storm and desolation. Horace is copying Anacreon, Fr. 6 Δία τ' ἄγριοι χειμῶνες κατάγουσιν. **silŭae**: cf. 16. 32 *milŭo*; Od. 1. 23. 4 n.

3. **Threiciō Aquilone**] The hiatus is helped by the caesura and the proper names: Virgil is fond of it in the 5th foot, e.g. *Actaeō Aracyntho, Neptunō Aegaeo.* Bentley's *amice* for **amici**, though many accept it, is quite needless. Horace here addresses all his friends who are present: in l. 6 he addresses one of them specially, because at a feast some one person was made 'lord of the revel' (*arbiter bibendi*, Od. 2. 7. 25).

4. **de die**] To be taken closely with *rapiamus*: the day offers 'opportunity,' let us eagerly accept from it what it offers; cf. Od. 1. 11. 8; 3. 8. 27. Porphyrion has '*convivia de die' dicebantur a primo mane coepta;* cf. Od. 1. 1. 20; Epist. 1. 14. 34; Catull. 47. 5 *vos convivia lauta sumptuose | de die facitis*, and undoubtedly feasting, drinking, &c. 'while it is still daylight' are often spoken of in connection with luxury, intemperance, and the like: but here, where there is no such reference, the simpler meaning of the words is far preferable. **virent genua**: cf. Theocr. 14. 70 ποιῆν τι δεῖ, ἆς γόνυ χλωρόν = while young and strong. For *virens* of youth, cf. Od. 1. 9. 17; 4. 13. 6, and the 'knees' are regularly used as a symbol of strength; cf. the Homeric γούνατ' ἔλυσεν and Ps. 109. 24 'my knees are weak'; Is. 35. 3 'confirm the feeble knees.'.

5. **obducta solvatur**] Antithetical juxtaposition—'unknit the frowning brow of gloom'; cf. Od. 3. 29. 16. **senectus**: metaphorically = 'moroseness'; cf. Ep. 1. 18. 47 *inhumanae senium depone Camenae.*

6. For this birthday wine cf. Od. 3. 31. 1 and note. **move**: cf. Od. 3. 31. 6.

7. **cetera**] Cf. carefully the position of this word, Od. 1. 9. 9, where it also follows the mention of wine. Hence, clearly, 'all else' is 'all that is not connected with wine and mirth.' **deus haec...**: 'perchance heaven will with kindly change (cf. Od. 1. 4. 1 *grata vice*) bring back these storms to calm': *haec* = 'the present condition of things,' i.e. in the first instance, the stormy weather outside, and then, secondarily, all our troubles—there will be sunshine after storm.

8. **Achaemenio n.**] Cf. Od. 3. 1. 44 n. **Cyllenea**: i.e. sacred to Mercury its inventor (Od. 1. 10. 6), who was born on Mt Cyllene in Arcadia. The spondaic ending to give dignity: cf. 16. 17 *Phocaeorum*; 16. 29 *Appenninus*: so Virgil ends lines with *Anchiseo*, *Pallanteum*, *Orithyia*.

11. **Centaurus**] See *Chiron* in Class. Dict. **grandi**: 'huge,' of heroic mould; gods and heroes are always of great size in the poets; cf. Virg. Aen. 6. 413 *ingentem Aenean*. **cecinit**, of *oracular* utterance; cf. Od. 1. 15. 4 n.

12. 'Invincible youth, mortal offspring of divine Thetis.'

13. **manet**] 'awaits,' i.e. by destiny, in spite of all thy mother's efforts to keep thee from the land where thou must die; cf. Od. 1. 8. 13. **parvi**: but in Hom. Il. 20. 73 *μέγας πόταμος βαθυδίνης | ὃν Ξάνθον καλέουσι θεοὶ ἄνδρες δὲ Σκάμανδρον*. Perhaps Horace wishes to emphasize the idea of a lowly grave by a 'little' stream in contrast with the glory and greatness of Achilles. Of conjectures *flavi* which would give a Latin rendering of *Ξάνθος* = *ξανθός*, 'yellow,' is the best. **lubricus**, 'swift-gliding'; Virg. Aen. 5. 261 *rapidum Simoenta*.

15. **certo subtemine**] 'with sure web'; cf. Tib. 1. 7. 1 *Parcae fatalia nentes | stamina*. The Fates weave into their web the thread of each human life, and when that thread has reached its appointed length they 'snap' (cf. *rupere*) or sever it; cf. Milton, Lyc. 75 'Comes the blind Fury with the abhorred shears, And slits the thin-spun life.' **caerula**: the regular epithet of ocean deities, whose hue is that of the sea itself; cf. Od. 1. 17. 20 n.

18. **alloquiis**] Apparently a reproduction of some Gk word such as *παρηγόρημα*: cf. the rule given A. P. 52 *et nova fictaque nuper habebunt verba fidem si | Graeco fonte cadent parce de-*

torta. Note the alliteration of the line and the skill with which it is made up of four words, the aim being to give a smooth and musical finish to the Epode.

EPODE XIV.

An apology to Maecenas for not completing the book of Epodes. 'You harass me to death with asking me why I am so idle and forgetful to finish my long-promised iambics. I am fired with love fierce as that of Anacreon, and you ought to pity me, for you are in love yourself, happy in a mistress fair as Helen, while Phryne makes me lean with jealousy.'

1. **tantam...**] 'has so steeped my deepest senses in oblivion': for *imis s.* cf. Virg. Ecl. 3. 54 *sensibus haec imis— res est non parva—reponas*, and our phrase 'the bottom of the heart.'

3. **ut si...**] 'as though I have drained draughts...'; *traxerim*, like σπάω, ἕλκω and commonly *duco*.

5. **candide**] Cf. Od. 1. 17. 11 n. **deus**, i.e. love.

7. **olim**] 'long ago'; cf. Od. 4. 4. 5 n. **iambos**, i.e. the Epodes; cf. Ep. 2. 2. 59. **ad umbilicum...**: cf. Mart. 4. 89. 1 (the last epigram of the book) *ohe iam satis est*, | *iam pervenimus usque ad umbilicos*. The *umbilici* were the knobs at each end of the stick round which the book was rolled: as you read (*evolvere*) a book when you get to this stick you have got to the end.

9. **arsisse B.**] 'was fired with love for'; for the construction cf. Od. 3. 9. 5 n.

12. **non...**] 'to no elaborate measure'; so of Pindar, Od. 4. 2. 11 *numerisque fertur lege solutis*. The genuine fragments of Anacreon hardly allow us to fully test Horace's criticism, by which, however, he probably means little more than 'in simple strains.'

13. **non pulchrior...**] 'no fairer flame kindled beleaguered Ilium': *ignis* is used literally='fire,' and metaphorically= 'object of love,' i.e. Helen.

15. **neque...**] 'and not satisfied with a single wooer.' **macerat**: cf. Od. 1. 13. 8.

EPODE XV.

To Neaera on her treachery (cf. Od. 2. 8). 'Clinging closely to me you swore—ah! soon to be forsworn—that you would always return my love. Now, Neaera, you shall learn to regret my firmness, for I will not brook your constant preference of a rival. And you, proud sir, though wealthy, wise and handsome, shall yet learn the pain of being deserted, and then it will be my turn to laugh.'

3. **magnorum...deorum**] The assonance gives a mock-heroic dignity; cf. the conventional scene-painting in the first two lines which are surely to be taken as mimicry and not real poetry. **laesura**, 'soon to outrage,' i.e. by breaking the oath sworn by them. **in verba iurabas**: cf. 16. 25; Ep. 1. 1. 14 *iurare in verba magistri;* the phrase describes swearing *to* a form of words recited by another; so especially of soldiers taking the oath of allegiance to their commander, e.g. *in verba P. Scipionis iurare.*

5. **artius atque**] 'more closely than.' This use of *atque* is a poetic extension of its regular use in comparisons (after *aequus, similis, idem* &c.) to put two things closely side by side; cf. Virg. Aen. 3. 561 *haud minus ac iussi faciunt.* **hedera**: cf. Od. 1. 36. 20. **lentis**, 'pliant,' 'clinging.'

7. **dum...mutuum**] give the words of the oath in oblique narration—'(you swore) that while the wolf (was hostile) to the lamb (4. 1 n.), while Orion (8. 10 n.), hostile to sailors, vexed...this love should be mutual,' i.e. as long as the order of nature remained unchanged. **intonsos**: cf. Od. 1. 21. 2 n. **mutuum**: cf. Od. 4. 1. 30 n. For **turbaret agitaret**, Bentley, with some authority, read *turbarit agitarit*, which Nauck prefers as more dramatic—'(you swore, saying) that while the wolf shall be...this love shall be'; cf. *renarint* 16. 25, following *iuremus in haec.*

11. **virtute**] 'manhood' (i.e. resolution); cf. *viri* in next line. The abl. is that of the instrument—you shall be made to mourn *by* my firmness. **Neaera**, from νεαρός. **nam...**, 'for if there be anything manly...,' i.e. as surely as there is something manly: for *si* so used in asseverations and appeals cf. Od. 1. 32. 1 n.; C. S. 37 n.

13. **potiori**] 'a favoured rival'; cf. Od. 3. 9. 2 n. **parem**: 'a true mate' or 'match.'

15. 'nor shall my determination yield before your beauty when once it has become hateful (to me)'; for *offensus* practically =*invisus*, cf. Cic. pro Clu. 158 *etiam si is invidiosus aut multis offensus videatur;* pro Sest. 125 *cui nos offensi invisique;* 2 Verr. 3. 62 *invidiosum offensumque.* Bentley asks *quid mirum, si formae offensae et invisae non cederet? si non illam deperiret, quam turpem iam et deformem esse crederet?* as though *forma offensa*, 'beauty that has become hateful,' meant 'beauty that has become ugly'! But Horace never dreams of Neaera as ugly. No: it is her very beauty which will make her more hateful and loathsome to him, if once the galling doubts of jealousy become certainties (cf. *certus*). Scholars should leave subjects they do not understand alone; yet L. Müller, Keller, Kiessling, and Schütz accept Bentley's conjecture *offensi*.

17. **meo...**] 'who now march triumphant in my mishap (lit. 'rendered proud by')': *incedis* suggests the haughty gait of a victor; cf. Virg. Aen. 5. 68, who also uses it of the stately gait of Juno, Venus, and Dido.

19. **licebit**] rare even in poetry for *licet*, 'although.' **tibi**, i.e. for your profit. **fluat**, i.e. 'rolls down its golden sand,' as we should say.

21. For Pythagoras and his theory of souls 'being born again' in fresh bodies, see Class. Dict. and Od. 1. 28. 10 n. **arcana**: 'the secret' or 'esoteric teaching' only revealed to the inner group of his disciples. His doctrines were of an especially mystic character, and his followers were divided into ἀκουσματικοί mere 'hearers,' and μαθηματικοί real 'students,' Iambl. V. Pyth. 81. For **Nirea** cf. Od. 3. 20. 15 n.

23. **eheu**] Horace mimics his rival's cry. Many MSS. give *heu heu*.

EPODE XVI.

Like the seventh, an Epode in which Horace is tuning his lyre to loftier strains. It is undoubtedly early (see notes on ll. 49, 55, 57 for its similarity to Eclogue 4) and usually

assigned to about B.C. 41, the date of the 'Perusine war' between L. Antonius and Octavian, or it may be of the same date as Epod. 7. The idea of setting sail for the Happy Islands of the unknown west is ascribed to Sertorius by Sallust (Fragm. 1. 61) *traditur fugam in Oceani longinqua agitasse, cuius duas insulas propinquas inter se et decem milia stadium procul a Gadibus sitas constabat suopte ingenio alimenta mortalibus gignere;* Plut. Sert. 9.

'A second generation is being worn away in civil strife, and Rome, which no foreign foe could vanquish, will be overthrown by itself (1—14). The only plan to be rid of our troubles is to fly, like the old Phocaeans, binding ourselves by an oath never to return until the laws of nature are all changed (15—34). Be this the resolve of those among us who have a good heart, and let us set sail for that circumambient Ocean (41) in which are the Happy Isles, where toil and trouble and sickness are unknown—Isles, which as yet no bark has ever reached, but which Jupiter reserved for a righteous people in the day when he turned the age of gold to brass and then to iron, and where the righteous, with me as their prophet-bard, may now find a refuge.'

1. **altera**] 'a second': the first 'generation' would begin in the time of Marius and Sulla, about B.C. 88.

2. **suis...**] 'and Rome falls by its own might,' i.e. is being destroyed by its own mighty men, who ruin its strength in internecine strife, cf. 7. 10. Most editors compare Liv. Praef. *Res...ut iam magnitudine laboret sua;* Aug. de Civ. D. 18. 45 *Roma...tamquam se ipsa ferre non valens, sua se quodammodo magnitudine fregerat;* Lucan 1. 72 *nec se Roma ferens*, and Od. 3. 4. 65 *mole ruit sua:* but in all these cases Rome is spoken of as something which has become too big to bear its own weight and therefore falls necessarily, whereas in connection with 'civil strife' the force of *suis* and *ipsa* must be to express suicidal conduct which destroys that which is otherwise absolutely safe and stable.

3. **Marsi**] In the Social war B.C. 91—88, cf. Od. 3. 14. 18 n. **Porsĕnae**, but *Porsenna* in Virg., and see Intr. to Macaulay's Horatius.

5. **aemula**] Capua revolted from Rome after Cannae and was retaken B.C. 211. It was treated with ruthless severity, for Rome brooked no 'rival'; cf. for the adj. 7. 5 *invidae Karthaginis*. **Spartacus**: cf. Od. 3. 14. 19 n.

6. **novisque...**] 'and the Allobroges faithless amid (or 'to' or 'by') revolution.' The ambassadors of the Allobroges (a people between the Rhone and the Isère in the *Insula Allobrogum*) were tampered with by Catiline (B.C. 63), but revealed the secret of his conspiracy; the Allobroges however revolted almost immediately afterwards (Cic. de Prov. Cons. 13. 32). **novis rebus** may be dat. 'faithless to Catiline' (Wickham), or abl. causal, 'by desire for revolution' (Schütz), or general abl. of attendant circumstances.

7. **caerulea**] 'blue-eyed'; Tac. Germ. 4 *truces et caerulei oculi*. **Germania**: the reference is to the defeat of the Cimbri and Teutones by Marius B.C. 102 and 101. **abominatus p.**: cf. Od. 1. 1. 25 n.

9. **devoti sanguinis**] 'of a doomed breed,' because sprung from Romulus, the slayer of his brother, cf. 7. 20.

11. **cineres**] of Rome. **sonante**: 'clattering,' 'echoing,' in contrast with the silence and desolation around. Orelli well quotes Ezekiel 26. 11 *ungulis equorum suorum conculcabit omnes plateas tuas*.

13. **carent ventis...**] 'are safe from wind and sun,' i.e. in the tomb. Of course this is inconsistent with the carrying off of Romulus to heaven, Od. 3. 3. 15; but rhetoricians and poets may defy consistency. Porphyrion quotes Varro as referring to a 'burial place of Romulus behind the Rostra,' but Horace's phrase is merely rhetorical='the ashes of our ancestors.' Orelli again well compares Jer. 8. 1 *eiicient ossa regum Iuda et ossa principum eius et ossa sacerdotum...de sepulchris suis et expandent ea ad solem et lunam;* Baruch 2. 24.

15. **forte...**] 'perchance ye seek, all alike or the nobler part (of you, to learn) what aids you to be quit of your unhappy troubles: let no decision prevail over this, as......, (so) to go (21).......' The sentence is one of those common conditional sentences where the protasis is put vigorously as a statement,

instead of hypothetically with *si*. Bentley, objecting that *quid expediat carere* can only mean 'what good it is to be free,' read with one MS. *quod expediat* as a parenthesis='and may it turn out well,' but such a use of *expedire* is unknown, and Horace's marked fondness for bold uses of the inf. (cf. within a few lines *hac* (*sententiā*) *ire*, 'the resolve to go'; *habet suadere; moramur occupare*) after adjectives and verbs quite justifies the ordinary interpretation. *Quid me impedit sequi?* is found in prose: then why not *quid* (*vos*) *expedit carere?*

17. **Phocaeorum...**] The inhabitants of Phocaea, being besieged by Harpagus B.C. 534, determined to abandon their city and sunk 'a lump of iron,' vowing not to return to Phocaea *πρὶν ἢ τὸν μύδρον τοῦτον ἀναφῆναι* (Her. 1. 165). **exsecrata**, 'having bound themselves by a curse'; *ἐποιήσαντο ἰσχυρὰς κατάρας* Her. l.c.

21. **quocunque ... quocunque ...**] Passionate repetition. **pedes...per undas**, i.e. by land or sea, cf. Od. 3. 11. 49.

23. **sic placet?**] Recalling the *placetne?* used in taking the judgment of the Roman senate, the decrees of which often began *Placere senatui* or *Senatui non placere.*

25. **renarint**] Apparently 'rise and float.'

26. **ne...**] '(then only) let returning be not a crime.'

27. **quando...aequora** (34)], i.e. when all the laws of nature are inverted. The Latin poets are fond of developing this idea, cf. Od. 1. 29. 10; Verg. Ecl. 1. 59 and many other instances in Orelli. **Matina**, i.e. of Mons Matinus in Apulia, cf. Od. 4. 2. 27.

30. **monstra iunxerit**] 'shall unite monsters,' i.e. animals which by seeking such unions will show themselves monstrous and unnatural.

31. **iuvet...**] 'so that tigresses delight to mate with stags, and the dove finds a paramour in the kite.'

33. **ravos**] Cf. Od. 3. 27. 3 *lupa rava.* Festus defines the colour as between *fulvus* and *caesius* ('bluish-gray,' the colour of a cat's eye; of Minerva's eye, *γλαυκός*). It is used by Varro of the eyes; a good ram should have *ravos oculos*, a good dog *oculos nigrantes aut ravos.* It seems used here to represent *χαροπὸς* (cf. Hom. Od. 11. 611 *χαροποὶ λέοντες*) which is used (1) as='bright-eyed,' then (2) of colour='bluish-gray,' see Lex. Many MSS. have *flavos*; some *saevos.*

34. **levis**] i.e. losing its hair and becoming 'smooth' like a fish.

37. **mollis...**] 'let the delicate and despairing continue to press their ill-omened couches'; i.e. lie idly at home where they are doomed to perish.

39. **tollite**] 'away with!', cf. Od. 2. 5. 9. **virtus, muliebrem**: antithetical juxtaposition. **Etrusca litora**: not 'the coast of Etruria,' but 'the coasts of the Tuscan sea' (*mare Tyrrhenum* or *Tuscum*) and so = 'the shores of Italy,' which they are to fly past on their way westward.

41. **circumvagus**] The Homeric idea of Ὠκεανός was that of a stream flowing round the world; Aesch. Prom. 138. Porphyrion reads *n. m. O. circum vagus arva beata: arva*...making *circum* govern *arva*, and so Orelli (Ed. 4), but then the repetition of *arva* by itself after *arva beata* is intolerably flat. **divites et insulas** is explanatory of *beata arva*—'let us seek the fields, the blessed fields of those rich isles where....' For *divites insulae* cf. Od. 4. 8. 27 n.; Hom. Od. 4. 563 *seq.*

43. **reddit**] 'duly bears,' gives what is looked for from it.

45. **n. fallentis**] 'that never deceives' those who expect fruit from it, cf. Od. 3. 1. 30 n. **pulla**, 'dark,' i.e. ripe. **suam**, 'its own,' i.e. without needing to be grafted on another stock; cf. Virg. Georg. 2. 82 *miraturque novas frondes et non sua poma*, said of the stock in which a graft has been placed.

47. **mella...**] Cf. Od. 2. 19. 11 and the Biblical phrase 'a land flowing with milk and honey.' Abundance of honey is a constant sign of felicity with the ancients, who, having no sugar, made much more use of honey than we do.

48. Notice the rhythm of the line.

49. **illic...**] So exactly in the same connection Virg. Ecl. 4. 21 (written about B.C. 40) *ipsae lacte domum referent distenta capellae | ubera*, where *ipsae* = *iniussae* here, and *distenta u.* = *tenta u.* **amicus**, 'loving,' and so needing no constraint, but coming 'unbidden.'

52. **neque...**] An artificial phrase: 'nor does the ground swell up and heave with snakes,' being = 'nor do snakes, which cover the ground, swell (i.e. in anger) and raise themselves (i.e. to attack).' Others take *alta humus* of 'deep soil' as opposed to the rocky, dry, sandy spots which vipers love.

53. **pluraque...**] 'and more things shall we marvel at... (namely) how....' For *miror ut* cf. Od. 3. 4. 7. **radat,** 'scours.'

55. Note the careful balance and order of this line—adj. A, adj. B, verb, noun A, noun B, and cf. ll. 7, 33; Virg. Ecl. 4. 4 *ultima Cumaei venit iam carminis aetas*, 14 *irrita perpetua solvent formidine terras*, 23 *ipsa tibi blandos fundent cunabula flores*, 29 *incultisque rubens pendebit sentibus uva*. The tendency thus to balance adjectives at the beginning of a line with nouns at the end is marked throughout this Epode (cf. ll. 2, 4, 9, 34, 46, 48, 57, 59, 63), as it is in the fourth Eclogue, and rather indicates juvenile work, although some of the finest effects in Virgil owe much to the same device, cf. Georg. 1. 468 *impiaque aeternam timuerunt saecula noctem*, and ll. 495, 497, 508, 510.

56. **utrumque**] i.e. 'each' extreme of wet and drought just mentioned.

57. **non huc...**] i.e. they have never been contaminated by any of those restless adventurers (typified by Jason in pursuit of the golden fleece) and merchants, for whom Horace has a hearty dislike, cf. Od. 1. 3; 3. 29. 56—61. Similarly in Ecl. 4. 32 'tempting the sea in ships' and the 'building of the Argo' are marks of 'guile,' and in the golden age that is there announced there will be no sailors and no merchants.

59. **Sidonii**] The Phoenicians were the great traders of antiquity; cf. Od. 3. 29. 60 *Tyriaeque merces;* Is. 23. 2 'the merchants of Zidon'; 8 'Tyre...whose merchants are princes.' **cornua,** *κέρατα*, the ends of the yards.

60. **laboriosa c.**] 'much-enduring troop': *πολύτλας*, the Homeric epithet of Ulysses himself (cf. 17. 16), is transferred to his followers. For this and the gen. *Ulixei* cf. Od. 1. 15. 33 *iracunda classis Achillei*.

61. **astri**] such as *Sirius*, the dog-star, to the 'fiery fierceness' of which the malignant heat of summer was attributed (cf. 1. 27; Virg. Aen. 3. 141). For *impotentia* of '*uncontrolled* fierceness' cf. note on *impotens* Od. 1. 37. 10.

64. **aere...aere**] Rhetorical repetition (*ἀναφορά*) used as a convenient form of connecting clauses; cf. Od. 1. 2. 4 n.

65. **duravit**] 'he made hard,' playing on the word *durus*, which can be used (1) literally of iron, (2) metaphorically (*a*) = enduring trouble, (*b*) = hard, cruel. **quorum,** 'from which,' with *fuga*.

EPODE XVII.

A dialogue in which Horace (1—52) professes himself conquered and sarcastically entreats Canidia's pity, while Canidia (53—81) replies that he pleads in vain. *Hor.* 'I yield; be pitiful and cease thy spells (1—7), even as Achilles had pity on Telephus and Priam, and Circe on the comrades of Ulysses (8—18). I have suffered, and still suffer, torture enough, so that I recant my denial of the power of witchcraft (19—29). I am consumed with fires, that burn like the shirt of Nessus or the flames of Aetna. Is there no expiation of my guilt? I am ready to hymn to heaven thy chastity and virtue, in a palinode such as that by which Stesichorus recovered sight (30—44), and therefore set me free, for, truly, upon thy lineage there is no slur, thou hast never violated a tomb, Pactumeius is the offspring of thy own womb, thine are the distinctions of maternity.' *Can.* 'Thou dost appeal to deaf ears. Art thou to be unpunished for revealing my mysteries and making me the talk of the town? (53—59). Is it for that I have studied witchcraft? No: thou shalt live to suffer endless torments like the torments of the damned (60—69). Thou shalt seek to slay thyself, but in vain, while I ride in triumph on thy neck. What! shall I, who can work all wonders, lament that my skill is ineffective against thee?'

1. **iam iam**] Eager repetition, cf. *solve, solve*, l. 7. **do manus** = 'yield,' 'acknowledge defeat,' 'surrender'; see Dict.

3. **Dianae**] cf. 5. 51 n. **non movenda**, 'inviolable,' ἀκίνητα; both *movere* and κινεῖν are especially used of sacrilegious disturbance of things sacred.

4. **libros...**] Cf. Acts 19. 19 'Many of them also which used curious arts brought their books together and burned them before all men: and they counted the price of them, and found it fifty thousand pieces of silver.'

5. **refixa...**] Cf. 5. 45 n. **refixa**, 'unfixed,' cf. Od. 1. 28. 11; Virg. Aen. 5. 527 *refixa sidera* of shooting stars. Some MSS. give *defixa* which looks like a correction.

6. **parce...**] 'cease from thy awful spells'; *sacris* is purposely ambiguous = 'holy' or 'accursed.'

7. **turbinem**] ῥόμβος, 'a magic wheel,' used in Theocr. 2. 17 *seq.* with a wry-neck (ἴυγξ) fastened on it to draw a lover to the house. The 'letting it go back' destroyed the charm.

8. **Telephus**] Achilles, grandson of Nereus, as being the son of Thetis, wounded Telephus king of the Mysians, and then healed him, according to the oracle ὁ τρώσας καὶ ἰάσεται, with the rust of the spear which wounded him.

11. **unxere**] 'anointed'; part of the solemn ritual of burial (cf. Il. 18. 350 καὶ τότε δὴ λοῦσάν τε καὶ ἤλειψαν λίπ' ἐλαίῳ; Virg. Aen. 6. 219 *corpusque lavant frigentis et unguunt*) and so in strong contrast with *addictum...canibus*. He received due burial although Achilles had 'given him over' to the fowls of the air and to the dogs, cf. Il. 23. 182, 3 Ἕκτορα δ' οὔ τι | δώσω Πριαμίδην πυρὶ δαπτέμεν ἀλλὰ κύνεσσιν; see too 1 Sam. 17. 44 'I will give thy flesh unto the fowls of the air, and to the beasts of the field.' Some MSS. give *luxere*.

12. The rhythm is most striking, and possibly is, as Schütz and Meineke suggest, intended to convey a sense of horror. **homicidam H.**: a very poor rendering of Hom. Il. 1. 242 Ἕκτορος ἀνδροφόνοιο.

14. **heu**] emphasizing the pitiable position of Priam at the feet of the slayer of his son. The famous story of Priam begging back the body of Hector is told in Il. 24. **pervicacis**, 'obstinate,' but still yielding in the end.

15. **saetosa ..**] 'by Circe's favour put off (their swinish) limbs bristly with hard hides.' The crew of Ulysses drank of Circe's enchanted cup and were turned into swine, but retained their intelligence (Od. 10. 240 αὐτὰρ νοῦς ἦν ἔμπεδος, ὡς τὸ πάρος περ), which Horace, however, here supposes them to lose; cf. *mens*, l. 17. **laboriosi**: sense and rhythm make this go with *Ulixei*, but cf. 16. 60. **sonus**, '(human) utterance.'

20. **institoribus**] 'Pedlars' played a more important part in antiquity than they do now, and these travelling merchants with their costly wares (Sen. fr. de matr. 52 *institores gemmarum sericarumque vestium si intromiseris, periculum est*) were dangerous to womanly virtue, cf. Od. 3. 6. 30. Of course the phrase 'well-beloved by sailors and pedlars' is satirical.

21. **verecundus color**] 'the hue of modesty,' the fresh colour of blushing youth. **ossa**...: 'my bones now covered with yellow hide'; cf. Theocr. 2. 89 *ἔρρευν δ' ἐκ κεφαλᾶς πᾶσαι τρίχες, αὐτὰ δὲ λοιπὰ | ὀστί' ἔτ' ἦς καὶ δέρμα*, where *ὀστία* and *δέρμα* exactly correspond to *ossa* and *pelle* here, and *ossa atque pellis esse*, 'to be a bag of bones,' is a proverbial expression; cf. Plaut. Capt. 1. 2. 26; Aul. 3. 6. 28. Bentley and others read *ora* with no authority, urging that the colour could not leave his *bones*, but, as Wickham says, *ossa pelle amicta* is really = *pellem ossa amicientem*—the rosy hue of youth has left what is now yellow hide enwrapping bones.

25. **urget**...] 'night treads on the heels of day and day of night, and yet it is not possible....' Notice the inverted order of the cases in *diem nox et dies noctem*. The repetition emphasizes the idea of ceaseless continuity, as in our phrases 'year by year,' 'day by day' &c.

26. **tenta spiritu**] 'strained with sighing.'

27. **negatum**...] 'I am driven to believe what I denied (namely), that....' **increpare**, cf. Od. 4. 15. 2 n., seems here = 'move (by the terror of their sound),' and so almost = *incantare*. **Sabella**...**Marsa**...**Paelignas**: witches seem to have abounded among these old-fashioned mountain tribes; cf. 5. 76; Sat. 1. 9. 29. **dissilire**, 'is racked with pain'; cf. our 'splitting headache.'

31. **Hercules**] Cf. 3. 17.

32. **Sicanā fervidā**] Note the quantities.

33. **virens**] The use of *vĭreo* = 'am strong,' 'vigorous,' is well known (cf. 13. 4), and so most take the word here, comparing such phrases as *πυρὸς ἄνθος* (in Lucr. *flammai flore coorto*) and *φλὸξ ἐμαράνθη*. Orelli gave 'green' = sulphurous; Peerlkamp explains as = *fulgens*, cf. Plaut. Men. 5. 2. 76 *viden tu illi oculos virere;* Kiessling strangely derives the word from *vis vires*, making the *i* long, cf. *vīresco*. The readings of some MSS. are clear corrections, *Virens* becoming *Vrens* and *Furens*.

tu...] '(but) thou dost glow a workshop with Colchian poisons until, burnt to ashes, I am scattered abroad by the insulting winds.' The language is strange, but not unsuited to the highly artificial and unnatural character of the Epode.

Canidia is spoken of as herself 'a workshop aglow with poisons' or 'magic spells,' because she is at work keeping the magic fire aglow, in which she burns various objects, in order that, as they consume away, so Horace also may consume away. This method of affecting a person by burning an image of him (cf. l. 76; Theocr. 2. 28), or something that belonged to him or symbolized him (cf. Virg. Ecl. 8. 82 *Daphnis me malus urit, ego hanc in Daphnide laurum;* Theocr. 2. 23—26) was regular in witchcraft. Wickham's phrase, 'a laboratory of magic drugs,' suggests a more mediaeval picture of an alchemist at work. Canidia's fire is not for use in the actual preparation of drugs (as most editors take it), but is a magic fire, the fierce glow of which is by magic means (*venenis*) to consume Horace. **iniuriosis**: cf. Od. 1. 35. 13.

36. **stipendium**] 'tribute,' 'penalty,' *ζημία*, and so exactly =*poenas* in the next line.

39. **centum iuvencos**] i.e. as an expiatory sacrifice, *ἑκατόμβη*. **sive...**, 'or whether thou shalt choose to be hymned by my untruthful lute (then), "thou chaste, thou virtuous," shalt traverse the stars a golden constellation.' The language is mock-heroic and satirical in the extreme. **mendaci** has two meanings: (1) that lied when it reviled you, (2) that will lie when it calls you chaste. **sonari**: cf. Ov. Met. 10. 205 *te carmina nostra sonabunt;* Od. 2. 13. 26. **tu pudica, tu proba**: a quotation from his suggested palinode; the repetition of *tu* and the alliteration in *pudica proba* emphasize the sarcasm. Most make the quotation extend to *aureum*, which is obviously wrong, for *perambulabis* is 'thou shalt (i.e. in my palinode) be described as traversing,' and the future would not occur in the palinode, but is due to parallelism with *luam* here. For the highly comic **perambulabis** cf. 4. 5 n. and Od. 4. 5. 17. Of course 'traversing the stars &c.' is heroic language for 'being deified.'

42. **infamis...**] 'angry on account of libelled Helen, Castor and the brother of mighty Castor yielding to prayer restored....' See Od. 1. 16, Intr. For **vice** many MSS. give *vicem*; both are good Latin, though the acc. is more usual. **infamis**, i.e. who was made infamous by the account given of her by Stesichorus in his Ἰλίου πέρσις. Castor and Pollux were Helen's brothers as being sons of Leda. For the phrase **Castor... fraterque magni Castoris**, cf. Catull. 4. 27 *gemelle Castor et gemelle Castoris*.

46. **p. obsoleta sordibus**] 'sullied with hereditary squalor'; cf. Od. 2. 10. 6; Cic. pro Sest. 60 *virtus...neque alienis sordibus obsolescit.*

47. **prudens...**] 'a hag skilled to scatter (for inf. cf. Od. 1. 3. 25 n.) the newly buried ashes.' The ninth day after death witnessed the final completion of all funeral rites (cf. Apul. Met. 9. 31 *nono die completis apud tumulum sollemnibus*), or perhaps there was a final sacrifice at the grave on the ninth day after burial (*novendiale dicitur sacrificium, quod mortuo fit nona die qua sepultus est*, Porphyrion). Anyhow, by the phrase, 'ninth-day dust,' Horace clearly indicates that Canidia disturbs the ashes the first moment the final rites are concluded, and she can safely do so without fear of interruption.

50. **tuus...tuo**] Emphatic: the sneer is the same as in 5. 5. **Pactumeius**: the genuine name of a Roman gens; see Orelli.

52. **fortis...**] 'thou leapest up (from thy couch) a sturdy mother.' The recovery is so rapid as to throw doubts on the reality of the illness, which, it is hinted, is only a device to draw money from her lovers.

54. **navitis**] i.e. to their lamentations when shipwrecked on the rocks.

56. **inultus...**] 'shalt thou unavenged have treated the revelation of Cotytto's mysteries as a jest?' For the indignant question *ut...riseris?* cf. Sat. 2. 5. 18 *utne tegam spurco Damae latus? Cotytto* is the name of some Thracian goddess whose mysteries were celebrated in connection with licentious (cf. *liberi*) orgies.

58. **et Esquilini...**] Her 'magic practices' amid the graves on the Esquiline are fully related by Horace in Sat. 1. 8. Canidia here implies that he was able to tell so much because he was himself the chief performer, 'the high priest of magic,' on that occasion, and not a mere chance witness.

60. **quid proderat**] 'what profit were it then (i.e. if you are to escape) to me to have enriched Paelignian hags (i.e. by buying their secrets) or to have mingled swifter (i.e. more than usually deadly) poisons.' Many MSS. have *proderit*, 'what profit will it be to me?' Some, who adopt this reading, explain the words as a taunting question put to Horace, 'what

profit will it be *to you* to have studied these arts and to have mixed (for yourself) swiftest poisons?' to which the answer follows, 'none at all, for I will not let you die quickly.' But to supply *tibi* after *proderit* is very hard. Moreover, where has Horace hinted that he is going to poison himself 'very swiftly'? Canidia wishes to emphasize her power; she knows how to compound 'very swift poisons'; but, as she immediately goes on to state, Horace must not imagine that she is going to use them on him; for him there waits 'a more lingering doom' than he prays for.

63. **in hoc...ut**] 'to this end that thou mayest ever be ready for new sufferings.'

65. **infidi**] For the 'treachery' of Pelops to Myrtilus, the charioteer of Oenomaus, by whose assistance he won the hand of Hippodamia, see Class. Dict. Some MSS. give *infidus*, which would refer to the 'treachery' of Tantalus in betraying the secrets of the gods.

66. **egens...**] 'ever craving for the bounteous feast,' which is ever before his eyes, but which he can never touch; hence our 'tantalize.'

71. **ense Norico**] cf. Od. 1. 16. 9.

73. **fastidiosa...**] 'sad with loathing weariness (of life).'

74. **vectabor...**] 'then I will ride mounted on thy hated neck, and the earth shall yield to my triumphant pride'; cf. Plaut. Asin. 4. 1. 109, where a slave mounts on his master's back. **cedet...**, i.e. she will proudly spurn the ground on her novel steed, exactly like the *victor insolens* in 16. 14. For *insolentiae*, the conduct of 'a beggar on horseback,' cf. Od. 1. 16. 21 n.

76. **an...**] 'or (cf. 6. 15 n.) am I, though I have power (*quae possim*) to make waxen images feel..., to lament the issue of my skill that effects nothing against thee?' Wax images, representing the person who was to suffer enchantment, were pricked, burned, melted, and otherwise ill-treated in witchcraft; cf. Sat. 1. 8. 30; Virg. Ecl. 3. 80.

79. **excitare mortuos**] Cf. Sat. 1. 8. 35, 40, and the witch of Endor.

80. **desideri pocula**] φίλτρα, cf. 5. 38.

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